





Opposite: Session guitarist Big Jim Sullivan played on Barry Gray's original version of the **Captain Scarlet** end theme which accompanied these Ron Embleton paintings on the first 14 episodes.

FAB

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ON THE COVER

Front Cover: Star Maiden Judy Geeson as
Regina Kesslann in the Space:1999 episode
Another Time, Another Place.

Back Cover: The fifth part of a Fireball XLS
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We didn't deliberately plan it that way but by a mysterious and serendipitous confluence of circumstances, our team of expert packers will be expertly packing this issue of FAB into envelopes ready for shipping on the exact date of the club's 25th anniversary. Yes, 'twas on August 20th, 1981, that our bouncing baby birdgoy came kicking and screaming into the world and has now reached the ripe old age of 25. Of course, the implication of this is that we're all now 25 years older and riper, and the realisation that two and a half decades have somehow flown by in what seems like only five minutes is a bit frightening. But being older and riper doesn't necessarily have its drawbacks: we can, for example, confidently use words like 'serendipitous' and 'confluence' in a complete sentence without having to look them up.

Because the date of the mailing was coincidental, there wasn't a deliberate plan for this issue of FAB to mark the club's silvery celebration in any particular way. We're saving all that malarkey for the big bash in October (and it's going to be brilliant so if you haven't registered already, what are you waiting for?). Instead, you'll find us taking a more oblique look at the Anderson shows this time out, in a way that, at first glance, may appear to have veered wildly 'off topic' and yet cunningly highlights aspects of the Anderson world that would otherwise continue to be ignored. The resulting stew strikes me as a wonderfully eclectic mix indeed: between these covers you'll find James Bond, Dusty Springfield, Quatermass and Christina World rubbing shoulders with Rupert Bear, Herman's Hermits, Timothy Lea and a colony of dancing penguins, all connected beneath the canopy of Andersonalia.

And actually that isn't a bad way to celebrate what Fanderson is all about, come to think of it. Who else is going to look at a show like Star Maidens and take the time to pick it apart and find out that what made it tick was a whole bunch of Anderson folk trying to make an Anderson-type show? Which other magazine is going to track down a truly legendary session musician to ask him about his musical cameo in an episode of Space:1999 and performing the titles music for Captain Scarlet and Joe 90? If we're not going to do it, no one will, but it's important that somebody should - and that's the very essence of what's kept Fanderson going for a quarter century. It underpins every decision we make about what the membership package should look like, what to include in each issue of FAB, what merchandise to produce, what we'd like to happen at our conventions and what gets saved in the club archive. That's what Fanderson is here for.

So without any planning or deliberation, perhaps this issue turns out to be a fitting tribute to the club's longevity after all. Cheers and here's to the next 25!

Chris Bentley - Editor



FABNews

A CENTURY21 PRODUCTION ➤

INTRODUCING

THUNDERBIRDS

33 mini
R.P.M. album



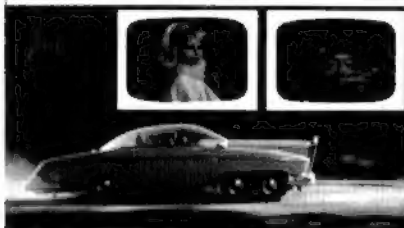
CENTURY
21 Records

21 MINUTES OF ADVENTURE

A CENTURY21 PRODUCTION ➤

>> F.A.B. >>

33 mini
R.P.M. album



CENTURY
21 Records

21 MINUTES OF ADVENTURE

A CENTURY21 PRODUCTION ➤

THE STATELY HOMES ROBBERIES featuring
**LADY PENELOPE
and PARKER**

33 mini
R.P.M. album



1960s CENTURY 21 MINI ALBUMS RELEASED ON CD

Three 1960s **Thunderbirds** Century 21 MiniAlbums, featuring adventures written and recorded especially for audio, have at last been released on CD – 40 years after their original vinyl release as 33rpm 7" records. Produced exclusively for Fanderson club members, the three albums have been digitally restored and recreated as miniature CD replicas of the original records, each complete with its own card sleeve which reproduces the original record sleeves. If successful, this initial 3xCD set release will pave the way for reproductions of further MiniAlbums with the intention of building into a complete collection of all 36 albums over time.

First issued in 1965, Century 21's range of MiniAlbum records quickly became one of the most popular lines of childrens' story and music records ever published and are now amongst the most collectible items of Gerry Anderson merchandise. The very first MiniAlbum, the educational **Fireball XL5** adventure *Journey To The Moon*, set the pattern for the records which followed with members of the television voice cast recreating their roles in a story specially written for the medium. Although 16 of the albums adapted **Thunderbirds** television episodes using the episode soundtracks linked by newly-recorded narration, 12 albums

featured new non-TV stories for the Gerry Anderson characters – apart from the **Fireball XL5** record, there were three **Stingray** stories, three **Thunderbirds** and five **Captain Scarlet** adventures. In all, 36 MiniAlbums were released between 1965 and 1967, including subjects licensed by Century 21 rather than based on Century 21 productions: The Daleks from **Doctor Who**, puppet mouse **Topo Gigio** and cuddly wombats **Tingha & Tucker**. There were also five music albums featuring themes, songs and incidental tracks from the Anderson shows as well as cover versions of themes from Century 21 licensed properties such as **The Man From U.N.C.L.E.**, **Bewitched**, **The Monkees** and **Man In A Suitcase**, and a collection of *Space Age Nursery Rhymes* sung by Eula Parker and Ken Barrie.

Fanderson's initial release is a three-disc pack including *Introducing Thunderbirds* (MA103, 1965), *F.A.B.* (MA107, 1966) and *The Stately Homes Robberies* (MA110, 1966), a trio of adventures for Lady Penelope and Parker as voiced by Sylvia Anderson and David Graham. Peter Dyneley recreates his role as Jeff Tracy, Shane Rimmer is Scott Tracy and Ray Barrett plays John Tracy and The Hood.

In *Introducing Thunderbirds*, written by Alan Fennell, Penelope and Parker visit Tracy Island for the first time and are escorted around the International Rescue base by Jeff to see how the operation works. In *F.A.B.*, written by Desmond Saunders and David Graham, the intrepid London agent investigates a series of

attacks by the Abominable Snowman in Nepal and falls foul of The Hood. In *The Stately Homes Robberies*, written by Alan Fennell from a story by Jim Watson, Penelope looks into the theft of priceless family heirlooms and uncovers a plot to steal the Crown Jewels from the Tower of London.

The 3xCD **Thunderbirds** Century 21 MiniAlbum collectors set is exclusively available now from Fanderson Sales priced at £18.99 inclusive of postage within the UK. See the Fanderson Sales catalogue sent out with this issue of *FAB* for full details (including overseas prices).

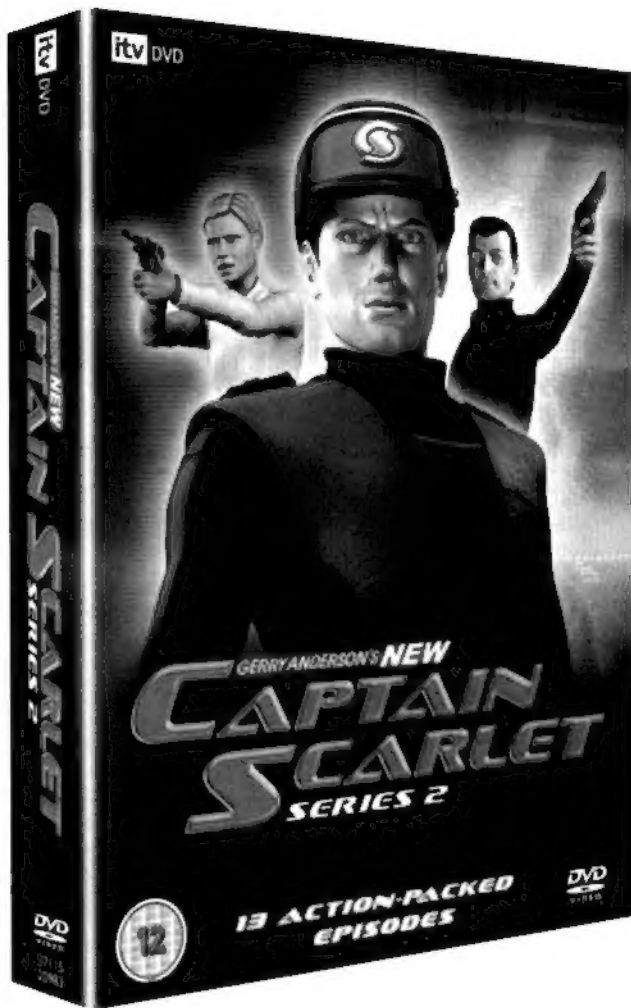
THUNDERBIRDS RETURNS TO BBC TV

Thunderbirds returned to British television in mid-summer with a new weekday run of the series starting from Thursday, 27th July. Timed to take advantage of the school holidays, the series is currently screening on BBC2 weekday mornings at 11am and is scheduled to run until September. All 32 episodes are planned to be shown and are being screened in production order (i.e. *Trapped In The Sky/Pit Of Peril/City Of Fire/Sun Probe*, etc.) rather than the original broadcast order (*Trapped In The Sky/Pit Of Peril/The Perils Of Penelope/Terror In New York City*, etc.).

This is the fourteenth time that **Thunderbirds** has been screened on British terrestrial television – the last run was only last year. Despite having been shown so many times before, the red-faced editors of listings magazine *Radio Times* had their own ideas of what the series' opening episode was all about. Describing *Trapped In The Sky*, the magazine's one-line episode synopsis in the 22-28 July edition read, "The first ever episode of the supermarionation series sees a skyscraper shopping centre catching fire."

Perhaps surprisingly, **Thunderbirds** is one of three television series from the mid-1960s currently being shown by the BBC. Having already completed a run of the colour Diana Rigg episodes of **The Avengers**, BBC4 began showing the 1965 monochrome episodes on Thursday, July 20th, screening four nights a week (Monday to Thursday) at 7.00pm. More timely was BBC2's decision to schedule a new run of **Star Trek**, starting with the pilot episode *The Cage* on Saturday, July 8th – timely as the series celebrates its 40th anniversary on September 8th this year, the first episode having been shown on America's NBC network on that date in 1966. The start of the BBC2 run also coincided (to within four days) with the 37th anniversary of **Star Trek's** first appearance on British television: the show was seen for the first time in the UK when *Where No Man Has Gone Before* was broadcast on BBC1 in monochrome on the afternoon of Saturday, July 12th, 1969. The series is currently running at inconsistent times early on Saturday afternoons, followed by episodes of **Star Trek: The Next Generation**.

Thunderbirds fan Neil O'Donovan, a mathematics master from York, chose Gerry Anderson's **Thunderbirds** as his specialist subject when he competed in BBC2's **Mastermind** on Monday, July 24th. Neil was strong on the content of the episodes but his behind the scenes knowledge was not as certain, leading him to name Alan Pattillo as the series' special effects supervisor and John Read as the scriptwriter of half of the first 12 episodes. He finished the first round in fourth place with nine points and three passes and was sadly unable to gain any ground in the general knowledge round in which the questions posed him were, almost without exception, ludicrously obscure. Neil finished last with only 10 points.



NEW CAPTAIN SCARLET FINALLY COMPLETE ON DVD IN SEPTEMBER

The last 13 episodes of Gerry Anderson's **New Captain Scarlet** will finally be released on DVD by ITV DVD, Granada Ventures new video label, on September 18th. The initial four-disc set comprising the first 13 episodes was released last autumn with the expectation that the remaining episodes would be available early in 2006, but the appearance of the new four-disc box-set will now follow the completion of the series' current run on the CITV channel (Freeview channel 75).

The episodes will be available in three different formats, all released on September 18th. The four-disc 'Series Two' box-set will have a recommended retail price of £29.99. As with last year's 'Series One' release, the discs will also be available individually in four volumes priced at £7.99 each. In addition, there will be a single 'Complete Series' set comprising all 26 episodes on eight discs. Although originally announced as retailing for just £34.99 – a saving of £25 on the retail price of purchasing the 'Series One' and 'Series Two' sets individually – this set now has a recommended retail price of £49.99, saving only £10 on the cost of the individual sets. Both of the new box-sets are available to pre-order from the usual online stores at considerably cheaper prices (£17.99 plus postage for the 'Series Two' set at Amazon.co.uk, or £17.99 including postage at Play.com).

ITV DVD is the new fascia for all of ITV's future DVD releases.

SECTOR 25

FLIGHT DEPARTURE: 7&8 OCTOBER 2006

FRANCIS MATTHEWS, CY GRANT, PRENTIS HANCOCK MATT ZIMMERMAN, KEITH WILSON & MIKE TRIM JOIN GUEST LIST FOR FANDERSON CONVENTION

Since the publication of *FAB 54*, 10 more special guests have been added to the line-up for Fanderson's **SECTOR 25** convention in October, bringing the total number of guests for the event to 24 with more due to be confirmed soon.

We are delighted to welcome back **FRANCIS MATTHEWS**, the voice of the original Supermarionation Captain Scarlet in *Captain Scarlet And The Mysterons*. Francis is also known for his starring role in the BBC's *Paul Temple* series and for his three memorable Hammer film appearances.

Actor and singer **CY GRANT** provided the voice of Lieutenant Green in *Captain Scarlet And The Mysterons* and also made an uncredited appearance as Dr. Gordon in *Doppelgänger* (1968). **SECTOR 25** will be his first ever convention appearance.

PRENTIS HANCOCK is best-known for his role as Controller Paul Morrow in 23 episodes of *Space:1999*'s first season although he had previously been seen in the two-part WAM episode of *The Protectors*. Prentis will be making his first Fanderson convention appearance since 1990.

Ever-popular **MATT ZIMMERMAN** provided the voice for Alan Tracy in *Thunderbirds* and guested as the XV-104 co-pilot in the *Exposed* episode of *UFO*. He also provided various voices for episodes of *Space:1999*.

KEITH WILSON was the production designer of *Captain Scarlet And The Mysterons* and *Space:1999* whose work in the Anderson studios art department also encompassed *Fireball XL5*, *Stingray*, *Thunderbirds*, *Joe 90*, *The Secret Service*, *UFO* and *The Protectors*.

MIKE TRIM designed many of the memorable vehicles and buildings in *Captain Scarlet And The Mysterons*, *Joe 90*, *The Secret Service* and *UFO* - including the Spectrum Saloon Car, Mac's Cottage, S.I.D. and SHADO Moonbase.

Also making his convention debut is **ROGER DICKEN**, the *Thunderbirds* model-maker who is perhaps better known as the co-creator of the face hugger and chest burster creatures in *Alien* (1979). He also created the many monsters for *The Land*



That Time Forgot (1974) and *Warlords Of Atlantis* (1978).

JAN KING is the Supermarionation puppeteer who built and operated puppets on *Captain Scarlet And The Mysterons*, *Thunderbird 6* (1968) and *Joe 90*, and later operated Supermacromation puppets on *Terrahawks*.

CRISPIN MERRELL is the accomplished concert pianist who composed the themes for *Space Precinct*, *Lavender Castle* and *New Captain Scarlet* as well as 76 individual episodic scores for those three series.

MIKE NOBLE is one of the UK's most popular comic strip artists who illustrated strips based on *Fireball XL5*, *Zero X* and *Captain Scarlet And The Mysterons* for *TV Century 21* as well as *Space:1999* for *Look-in*.

They will all be joining 14 other special guests from the worlds of Gerry Anderson to celebrate Fanderson's 25th anniversary at **SECTOR 25** at the Holiday Inn London-Elstree hotel in Borehamwood, Hertfordshire, on the weekend of the 7th and 8th of October 2006. The other guests include **GERRY**



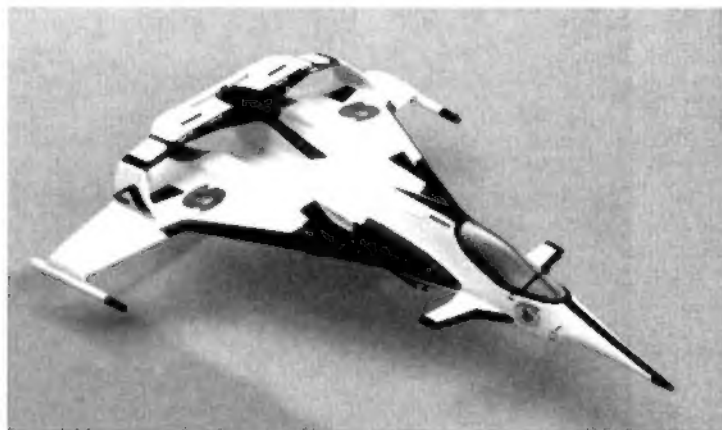
ANDERSON himself, **Thunderbirds** voice artist **SHANE RIMMER** (Scott Tracy), **Space:1999's** **ZIENIA MERTON** (Sandra Benes) and nine members of the cast and crew of **New Captain Scarlet**. The convention will highlight as many of the Gerry Anderson productions as it is possible to pack into one weekend with guest interviews and talks, autograph signings, episode screenings, a models, costumes and puppets exhibition, workshops and a host of surprises along the way. (See the **SECTOR 25** information sheet and registration form mailed with this issue of *FAB* for details of all the convention guests – further information is available on the Fanderson website at www.fanderson.org.uk.)

In addition to speaking about his work on stage, Mike Trim will be signing copies of his new art book, *The Future Was F.A.B.*, at the convention and he has also kindly donated a spectacular original piece of artwork to the convention auction which will raise money for the Whale & Dolphin Conservation Society (WDCCS), an organisation dedicated to the conservation and welfare of all whales, dolphins and cetaceans. This original piece of Mike Trim artwork will be just one of a number of special items which attendees will have the opportunity to bid for at **SECTOR 25**, including original **New Captain Scarlet** production art straight from the walls of the Anderson Entertainment art department, and a unique bust of Captain Scarlet cast from the original mould of the sculpt created by Mackinnon & Saunders for **New Captain Scarlet**.

Sadly, star guest **NICK TATE** – **Space:1999's** Eagle pilot Alan Carter – has had to cancel his attendance due to previously unforeseen work commitments: he has landed a major role as Captain Smith in the Australian stage production of **Titanic – A New Musical** which opens at the Theatre Royal, Sydney, on October 26th. Rehearsals begin in Sydney in mid-September, preventing Nick from flying to London for **SECTOR 25** as he had previously planned. Nick sends his sincere apologies to convention attendees but hopes that he will be able to attend the next Fanderson convention – tentatively scheduled for either late 2008 or 2009.

Plans are coming together for the **SECTOR 25** exhibition which aims to display the largest collection of original studio artefacts and studio-standard replicas ever seen at a Gerry Anderson convention. Many original studio puppets from **Thunderbirds**, **Captain Scarlet And The Mysterons**, **Joe 90** and **The Secret Service** will be appearing at the convention alongside studio models from **Space:1999** – including the original 44-inch Eagle One, the Kaldorian spaceship from *Earthbound* and the Superswift from *The Bringers Of Wonder*. A brand new six-foot replica of **Thunderbirds** **Are Go** spaceship Zero X built by top model-maker David Sisson will also be on display for the first time. The exhibition will include original studio production artwork from **Thunderbirds**, **Captain Scarlet And The Mysterons**, **Joe 90**, **Doppelgänger**, **The Secret Service**, **UFO** and **New Captain Scarlet** as well as original strip artwork from *TV Century 21*.

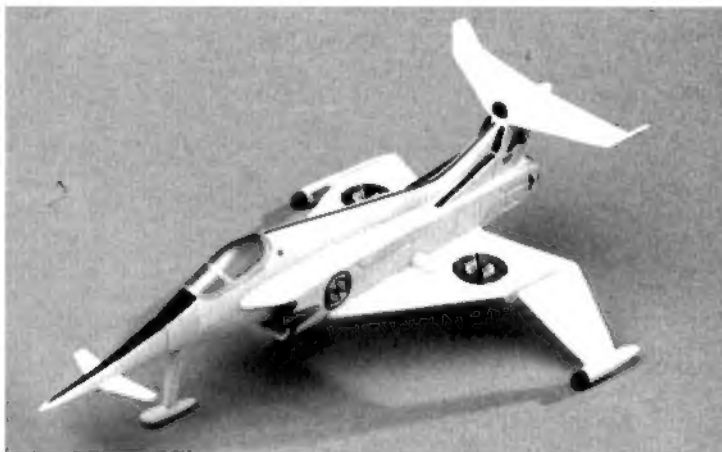
The exhibition organisers would like to hear from anyone with original studio models, puppets, props, costumes or artwork, studio-standard replica models or puppets, and original artwork from *TV Century 21*, *Countdown* or *Look-in* comics, who would be interested in displaying their items in the exhibition. Please email **SECTOR 25** care of the club email address at query@fanderson.org.uk with details and (if possible) digital photos of your items.



Discussing the re-branding at its launch in May, Gerry Donohoe, Managing Director of Granada Ventures, said, "We are in a £3 billion business and moving forward ITV DVD is about mobile distribution, whether it be DVD purchases, internet or mobile phone downloads. Core fans will always pay to see their favourite programmes and films and with rapid technological developments the future is now about convenience. Quite simply ITV DVD is DVD to talk about." The brand's line-up of forthcoming titles includes **Prime Suspect**, **Cracker**, **Murphy's Law** and a Special Edition release of the star-studded ITC epic **Jesus Of Nazareth**. The latter will be the first Region 2 release of the complete six-hour mini-series (Carlton's previous release in 2000 presented a shortened 270 minute version) and will be available on October 16th.

In other merchandising news, Corgi's **New Captain Scarlet** die-cast White Falcon Interceptor (above) and matching **Captain Scarlet And The Mysterons** die-cast Angel Interceptor (below) vehicles were released in July. Each vehicle retails for £9.99 and a twin-pack including both vehicles is also available for £19.99. Corgi's other die-cast **Captain Scarlet** vehicles have been available since March: Cheetah and Rhino vehicles from the new series and Spectrum Saloon Car and SPV vehicles from the original Supermarionation series. These die-casts are also available packed individually or in twin-set boxes: the Cheetah with the SSC and the Rhino with the SPV.

In the spring, Bandai added Destiny Angel and Colonel White figures to their range of **New Captain Scarlet** action figures, as well as a third set of small-scale vehicles, this one comprising the Rhino and the Albatross with a miniature Captain Blue figure. The full range of Bandai **New Captain Scarlet** toys can now be purchased direct from Bandai's online store (www.bandai.co.uk) where the action figures are £5.00 each and the Rhino/Albatross vehicle set is £10.00.





OBITUARIES

VAL GUEST (1911–2006)

Space:1999 director Val Guest, who died in May, was one of the British film industry's most prolific film-makers. The director, producer and screenwriter of some of the cinema's best-loved comedies and science-fiction films, his movies included **The Runaway Bus** (1954), **The Day The Earth Caught Fire** (1961) and **Confessions Of A Window Cleaner** (1974) as well as 14 features for Hammer Films, among them **The Quatermass Xperiment** (1955), **The Abominable Snowman** (1957) and **When Dinosaurs Ruled The Earth** (1969).

Born in Maida Vale, London on December 11, 1911, Valmond Maurice Guest was educated at Seaford College. He left a book-keeping job at Selfridges to become an actor and then formed a songwriting partnership with Ivan Keith, supplementing his income as a columnist for the *Hollywood Reporter*, *Picturegoer*, *Film Weekly* and the *Los Angeles Examiner*. His writing and songwriting brought him to the attention of actor/director Lupino Lane who invited him to collaborate on the musical **The Maid Of The Mountains** (1932) in which Guest also made his film debut. He went on to write a series of comedy screenplays for Gaumont-British and director Marcel Varnel, among them **No Monkey Business** (1935), **Public Nuisance No 1** (1936), seven Will Hay comedies – including **Oh, Mr. Porter** (1937) – and four Crazy Gang films. He penned a series of vehicles for Arthur Askey and then made his directing debut with Askey's seventh feature, **Miss**

Above: Val Guest directs Hammer's *Quatermass II* (1957) on location at Shell's Haven Refinery at Canvey Island near Southend-on-Sea, Essex. Camera operator Len Harris (bottom left) also worked on *The Saint* and *The Prisoner*.

London Ltd. (1943).

Over the next decade, Guest both wrote and directed at least one film (and often two or more) every year and in 1951 he began to produce his own films too, forming Conquest Productions with actress Yolande Donlan – whom he married in 1954 – and actor-screenwriter Reginald Beckwith. Beckwith and Donlan both starred alongside Dirk Bogarde in the company's first production, **Penny Princess** (1952), a comedy written, directed and produced by Guest about a New York girl who inherits a tiny European principality. Their next production, comedy thriller **The Runaway Bus** (1954), launched the film career of Frankie Howerd, here playing the driver of an airport shuttle bus who is unaware that he has a cargo of stolen gold on board.

The same year, Guest began his association with Hammer Films when he directed the company's first colour feature, **Men Of Sherwood Forest** (1954), with American actor Don Taylor as Robin Hood and Reginald Beckwith as Friar Tuck. He followed this with the radio comedy spin-offs **Life With The Lyons** (1954) and **The Lyons In Paris** (1955) before taking the helm on the company's first 'X' certificate film **The Quatermass Xperiment** (1955), its sequel **Quatermass II** (1957) and **The Abominable Snowman** (1957), also working on the screen adaptations of Nigel Kneale's original television scripts for all three features. Despite the horror content of these films, Guest always insisted that he

never directed any horror films for Hammer. Indeed, his other features for the company were either comedies (**Up The Creek** [1958] and **Further Up The Creek** [1958]), war pictures (**The Camp On Blood Island** [1958] and **Yesterday's Enemy** [1959]), or thrillers (**Hell Is A City** [1960] and **The Full Treatment** [1961]), although he also wrote and directed the monster fantasy **When Dinosaurs Ruled The Earth** (1969). The company's follow-up to the better known **One Million Years B.C.** (1966), **Dinosaurs** saw Victoria Vetri and Robin Hawdon menaced by stop-motion monsters animated by Jim Danforth.

In between his Hammer assignments, Guest produced and directed one of the best British film musicals, **Expresso Bongo** (1960) starring Laurence Harvey and featuring Cliff Richard in his first screen role. It was Conquest's biggest success, picking up nominations for two BAFTAs (Harvey as Best Actor and Wolf Mankowitz for Best British Screenplay) but ultimately losing out to John Boulting's **I'm All Right Jack** (1959) in both categories. Guest was also BAFTA nominated for **Yesterday's Enemy** and **Hell Is A City** but he and Mankowitz finally got their BAFTA in 1962 when they shared the Best British Screenplay award for their science-fiction drama **The Day The Earth Caught Fire** (1961), widely acknowledged as one of the best SF movies of the Sixties. The pair later collaborated on the David Niven espionage romp **Where The Spies Are** (1965) which led to their unfortunate involvement in the original **Casino Royale** (1967): Guest was

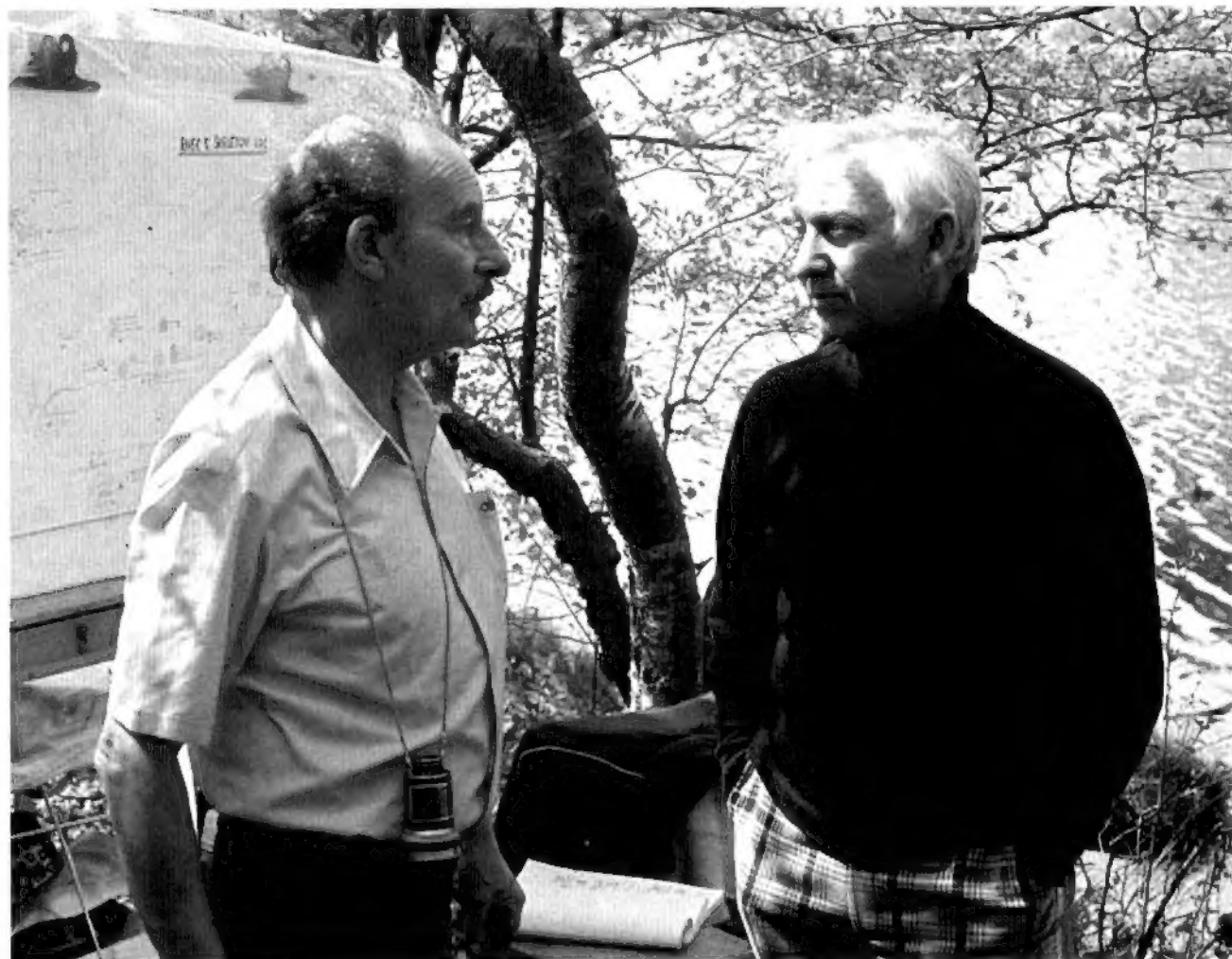


director
Val Guest

originally contracted to direct the Woody Allen sequences of the confused Bond spoof but he also shot a number of additional scenes with Niven in a hopeless attempt to join together and make sense of the sequences shot by the film's other four directors. Producer Charles Feldman offered Guest the credit of 'Co-ordinating Director' to reflect that his contribution had been more considerable than that of the other directors, but Guest wisely turned it down.

In the early Seventies, the changing fortunes of the British film industry led Guest to work in filmed television and softcore sex comedies. For ITC he helmed two of the finest episodes of **The Persuaders!** (*Angie...Angie* and *Five Miles To Midnight*), penned a

Below: Val Guest (left) with Space 1999 Year Two producer Fred Freilberger at Black Park Lake in Wexham, Buckinghamshire during location filming on *The Rules Of Luton* in May 1976.



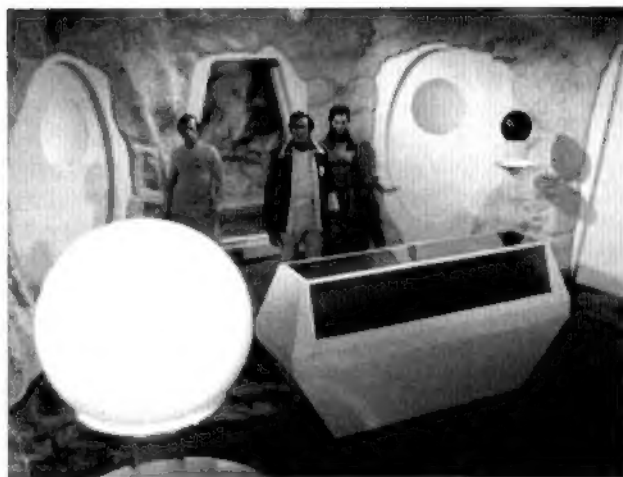


third (*The Gold Napoleon*) and did the best he could with eight episodes of *The Adventurer*. His two contributions to the smut-com genre were certainly among the most amusing: he wrote and directed both the frankly bizarre *Au Pair Girls* (1972) with Richard O'Sullivan and Gabrielle Drake, and the wildly popular *Confessions Of A Window Cleaner* (1974) with Robin Askwith and Linda Hayden. The latter broke box-office records in the UK and was the highest-grossing British movie of 1974, naturally spawning a series of sequels. However, at the request of his wife Yolande, Guest had no further involvement with smut-coms.

On *Space:1999*, Guest became the series' primary 'double-up' director in the second season. In order to reduce the season's shooting schedule, pairs of episodes were shot simultaneously. One episode in each pair was helmed by a member of the series' regular directing team while the other was directed by Guest in the same two-week period. In this way, Guest shot *The Rules Of Luton*, *The AB Chrysalis* and *Dorzak* while Charles Crichton, Robert Lynn and Tom Clegg shot (respectively) *The Mark Of Archanon*, *Catacombs Of The Moon* and *Devil's Planet*. Filmed almost entirely on location, the first of Guest's episodes, *The Rules Of Luton*, has a notorious reputation but is, nonetheless, an effective romp with strong performances from Martin Landau and Catherine Schell. *The AB Chrysalis* and *Dorzak* were totally studio-bound but are generally recognised as two of the season's strongest shows.

Guest next became involved in *Sherlock Holmes And Doctor Watson*, an ambitious 24-part Anglo/Polish series produced in Poland by Sheldon Reynolds. Geoffrey Whitehead and Donald Pickering played the title characters and the series was generally well-received in the countries where it was screened (including West Germany and America) but it was oddly ignored by British television and has never been seen here. Guest even found a role for Catherine Schell in one of his episodes (*The Case Of The Deadly Tower*). More successful was *The Shillingbury Blowers* (1979), a gentle comedy film for ITC about a village brass band, which reunited Guest with Greg Smith, the producer of *Confessions Of A Window Cleaner*. Guest and Smith formed Inner Circle Films to produce both *The Shillingbury Blowers* and the resulting six-part series, *Shillingbury Tales*, starring Robin Nedwell, Diane Keen and Jack Douglas. They then produced a TV pilot adaptation of Leslie Thomas's novel *Dangerous Davies – The Last Detective* (1981) with Bernard Cribbins in the title role, but the expected series did not materialise.

The following year Guest reworked his script for the Will Hay comedy *Ask A Policeman* (1938) as a vehicle for telecomedians Cannon & Ball but the result, *The Boys In Blue* (1982) directed by Guest and produced by Smith, was a sadly ignominious end to Guest's long film career. Thankfully his final screen works were



Above: *Space:1999*'s *The AB Chrysalis*, directed by Val Guest.

Opposite page: (top) Martin Landau and Nick Tate in *The AB Chrysalis*; (bottom) Landau with Catherine Schell, on location in Black Park during filming on *The Rules Of Luton*.

Below: Barbara Bain and Jill Townsend in *Dorzak*, Guest's final *Space:1999* episode.

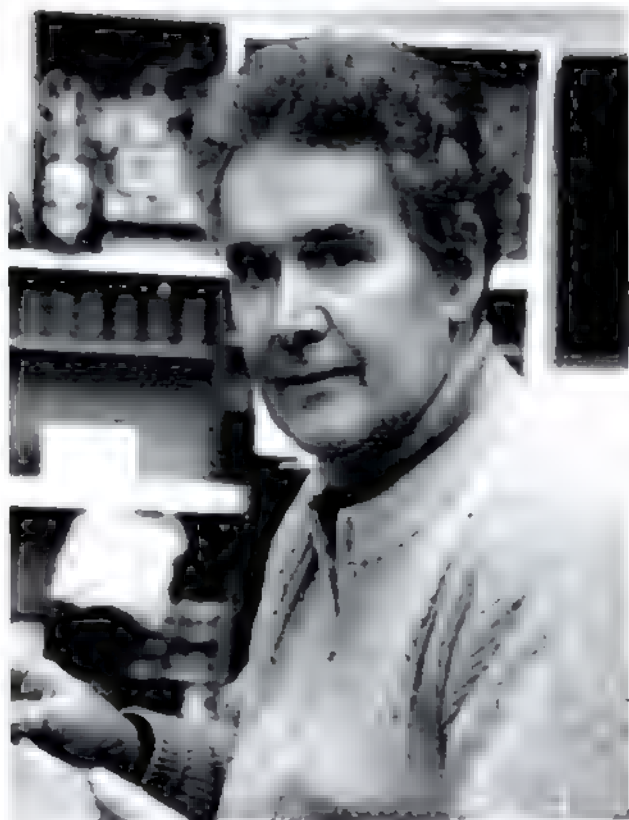
more of a return to form, renewing his association with Hammer to direct three chilling feature length episodes of *Hammer House Of Mystery And Suspense* – *Mark Of The Devil*, *In Possession* and *Child's Play*.

Bringing to a close a career in the British film and television industry that had spanned five decades, Val Guest retired to live in California in 1990. His autobiography, *So You Want To Be In Pictures*, was published by Reynolds & Hearn in 2001. He died in Palm Springs on May 10th, aged 94, leaving his wife Yolande and their son.









JOHN READ (1920–2006)

Supermanation cinematographer John Read, who died in April was one of the founding directors of AP Films. Initially the company's sole camera operator on *The Adventures Of Twizzle* and *Torchy The Battery Boy*, he later became director of photography on all of the company's film and television productions from *Four Feather Falls* to *Captain Scarlet And The Mysterons* – including *Stingray*, *Thunderbirds* and the live-action feature film *Doppelgänger* (1969). He later went on to produce the popular children's puppet series *The Adventures Of Rupert Bear*, *Here Comes Mumfie*, *Cloppa Castle* and *The Munch Bunch* for ITC Entertainment



Born in Chalfont St. Giles, Buckinghamshire, in 1920, Read began his film career making animated commercial films. After RAF service, he worked on training films and documentaries as a producer and scriptwriter for the BBC, and became involved with special effects working with the legendary George Blackwell on such films as Michael Anderson's *The Dam Busters* (1954). As both an artist and photographer with experience of rostrum camera work, he was introduced to Gerry Anderson by Reg Hill and invited to become a partner in Anderson and Arthur Provis's short-lived commercials company Pentagon Films. With John as camera operator, the four partners made a commercial for Anadin headache tablets and then had their first experience with puppets when they produced a commercial for Kellogg's Corn Flakes featuring Enid Blyton's *Noddy* characters from an earlier ITV children's series

After Pentagon folded in 1957, Read joined Anderson, Provis and Hill as a partner in a film and television production venture, AP Films. Read was camera operator on their first television project, Roberta Leigh's *The Adventures Of Twizzle*, and then the first series of its successor *Torchy The Battery Boy*. He also brought his special effects experience to the two productions, wiring up hundreds of sparklers to simulate the rocket engines of Torchy's cardboard rocket-ship on the latter series. Despite these contributions, Read was not credited for his role on either programme. He only received his first on-screen credit after AP Films had parted company with Robert Leigh: he was special effects supervisor on the first 11 episodes of *Four Feather Falls* and director of photography thereafter (replacing Provis who left the company during production)

As DP, it was Read's responsibility to ensure that each frame of film was correctly lit, framed and exposed so that its final appearance would be indistinguishable from the quality of material shot live-action on full-size sets. With sets and characters at a scale one-third life-size, depth of focus was his main headache, requiring him to stop down the exposure and illuminate at a much higher level than would be normally expected

Read also had a talent for invention. For *Four Feather Falls*, he created a mobile bridge on which the puppeteers could stand to

Below: Director of photography John Read adds the final touches to the set during the filming of scenes for *Four Feather Falls* – (left) *Once A Lawman* and (right) *Happy Birthday*.





operate their marionettes on the sets below. However, his most significant innovation was the development of a revolutionary automated lip-sync system which utilised electromagnets (and, seven years later, solenoids) fitted inside the puppets' fibre-glass heads once activated, the system provided accurate mouth movement synchronised to pre-recorded dialogue. Refined and improved over the next decade, this system became a feature of each of the subsequent Supermarionation productions.

On the heels of **Four Feather Falls**, Read was again the director of photography on AP Films' first live-action project, the B-movie **Crossroads To Crime** (1960), before returning to the puppet world as DP on 39 episodes of **Supercar**. When the decision was made to shoot separate episodes simultaneously on APF's next series, **Fireball XL5**, principal photography was split between two puppet stages, so Read shared the workload with Ian Struthers – Read was cinematographer on 20 of the series episodes while Struthers assumed the role on the other 19 instalments.

In 1963, Read made television history as cinematographer on APF's next production, **Stingray**, shooting Britain's first television series to be made entirely in colour (several earlier filmed series had experimented with making a number of episodes in colour prior to **Stingray**, but not a complete series). Here, his role was director of photography on all 39 episodes with overall responsibility for the camera and lighting crews, but he also doubled as lighting cameraman for one of the pair of puppet stages (20 episodes), coordinating lighting and filtration as separate from the work of the camera operator.

Although **Stingray** was enormously successful, the series which followed, **Thunderbirds**, proved to be a much bigger production with the length of a single episode doubled to 50 minutes. Read remained in overall charge as DP but deferred the shot-by-shot responsibilities to the members of the puppet and model stages' three separate camera and lighting crews. He also engineered the famous 'rolling road' apparatus which enabled the model crew to create a convincing background perspective in shots featuring vehicles travelling at speed.

After the first 26 episodes of **Thunderbirds** had been completed, AP Films changed its name to Century 21 and although Read continued to act as director of photography on **Thunderbirds Are Go** (1966), a further six episodes of the **Thunderbirds** TV series, and 32 episodes of **Captain Scarlet And The Mysterons**, his job title became that of associate producer as a more accurate reflection of his position within the company. For **Doppelgänger** (1969), Read was once again director of photographer but he subsequently left Century 21 and did not work on the company's later productions, **The Secret Service** and **UFO**.

However, Read continued to produce children's television series for Lew Grade's ITC Entertainment. In 1969, he established his own production company, Cinemation, in partnership with Century 21 puppet designer, sculptor and co-ordinator Mary Turner. The new company was based in a converted church hall in Southwark where Read and Turner co-produced their first (and arguably best) commission for ITC, the much-loved and fondly remembered puppet series **The Adventures Of Rupert Bear**.

Based on the popular newspaper strip created by Mary Tourtel in 1920 for the *Daily Express*, **The Adventures Of Rupert Bear** is generally acknowledged to be the definitive screen adaptation of



Left top: John Read (front left) with Gerry & Sylvia Anderson and the crew of **Thunderbirds** on one of the AP Films puppet stages.

Left centre: Rupert and Raggety in **The Adventures Of Rupert Bear**.

Left bottom: Everything stops for tea in Cinemation's Cloppa Castle.



the iconic character's stories. Running to 156 episodes produced between 1969 and 1974, the series translated Rupert Bear and his Nutwood friends and family into three dimensional form with a cast of beautifully-crafted puppets supervised and directed by Turner, shot against large-scale settings by Read who doubled as the series' cinematographer. Rupert was also crewed by a number of Read and Turner's former APF/C21 colleagues including David Elliott, Christine Glanville, Rowena White and John Jelly

The Adventures Of Rupert Bear was a major success for ITC and generated a highly-successful worldwide franchise. The series' catchy theme song, written by Ron Roker and Len Beadle (aka Frank Weston) and performed by Jackie Lee, became a UK chart hit reaching number 14 in January 1971 and remained in the singles chart for nearly four months.

When **Rupert** ended, Read and Turner moved straight on to produce their next ITC puppet series, **Here Comes Mumfie**, in very much the same style as **Rupert**. Based on the 1930s children's books of Katharine Tozer, **Mumfie** followed the adventures of a little Neliphant and his best friend Scarecrow, a talking scarecrow, through 52 episodes between 1975 and 1976.

On the strength of the success of **Rupert** and **Mumfie**, Read and Turner devised and created their own series format **Cloppa Castle**, the misadventures of the residents of a medieval fort who were permanently under siege from angry rebels desperate to get their hands on matriarchal Queen Ethelbruda's extensive oil reserves. Once again, all the key Read/Turner elements were apparent in this meticulously produced children's comedy which spanned 53 episodes between 1978 and 1979.

Further success followed with Cinemation's final production for

Above: Rupert, Podgy Pig and Mrs. Bear sit down to tea at the Bears' house near Nutwood Village in *The Adventures Of Rupert Bear*.

ITC, **The Munch Bunch**, a bizarre series which followed the fortunes of a gang of walking, talking fruit and veg who ran away from a greengrocer's shop and set up home at the bottom of a garden. Read and Turner produced 52 episodes between 1978 and 1980. They subsequently produced a short puppet series, **Tree Top Tales**, for Canadian television, and created figures for a Swiss museum of ventriloquism. In 1987, they made the life-size marionettes for Granada Television's adaptation of Angela Carter's **The Magic Toyshop**.

At the end of the Eighties, Cinemation relocated to the picturesque village of Thames Ditton in Surrey where Read and Turner continued to mechanise and develop limited edition automata for private clients and collectors. In recent years, Read had appeared in the independent documentary **Full Boost Vertical - The Supercar Story** and also spoke about his work at AP Films and Century 21 for Fanderson's forthcoming **The Supermarionation Story** documentary programme.

John Read died on Thursday, April 13th, aged 85. He had been battling cancer for some time but died in hospital as a result of injuries sustained in a car accident. His sad passing will undoubtedly leave a void in the lives of his family, his many close friends and colleagues to whom he will be fondly remembered for his generosity, innovation and expertise.

(With special thanks to Mary Turner and Darryl Worbey.)

FABNews continues on page 48.



BIG JIM SULLIVAN THE FAB INTERVIEW

The name may be unfamiliar but most record collections will include his guitar performances: **Jim Sullivan played on more than 760 UK chart singles spanning four decades, as well as the scores of Thunderbirds, Captain Scarlet, both Thunderbirds movies and Joe 90. He also appeared in (and scored music for) Space:1999 and was the resident guitarist on This Is Tom Jones and Shang-A-Lang. Andrew Frampton and Martin Gainsford recently spoke with him at his home in East Sussex.**

For many teenagers of the mid-1950s the guitar became an escape from a gloomy post-war England. In the short term, it transported thousands of young men from their bedrooms and youth-clubs to imaginary stages and recording studios – a world of beautiful girls, motorbikes and fast cars. In reality, most of these aspiring rockers soon gave up on the idea of a musical career when they realised that such a lifestyle required a great deal of hard work coupled with no small amount of talent.

Jim Sullivan was made of sterner stuff. Discovering the guitar at the age of thirteen, he was to enjoy a lifelong romance with the instrument and committed himself to earning his living through music. Such was his enthusiasm and ability that within months of first picking up a guitar, Jim was earning a reputation as a live performer.

Starting at small local venues, he soon built on this reputation and toured the country accompanying such legendary names as Marty Wilde, Eddie Cochran and Gene Vincent. By the latter part of the 1950s, Jim was also earning a living as a session guitarist and this work came to dominate his career over the next thirty years. During that time he would play on such diverse classics as 'The Crying Game' by Dave Berry, The Zombies' 'She's Not There' and the controversial 'Je T'Aime' by Serge Gainsbourg and Jane Birkin. He played lead guitar on numerous recordings by artists including Cilla Black, Dusty Springfield, Donovan, Shirley Bassey and David



Bowie, and his impact on the pop music scene of the Sixties can be measured by those he counted as colleagues during this period – Jimmy Page, Ritchie Blackmore and George Harrison. Jim discovered the Indian sitar in 1964 and his passion for the instrument led to his 1968 album *Sitar Beat*, which was recently re-released on RPM Records.

The world of film and television also welcomed 'Big Jim' into its ranks. Legendary composer John Barry ensured that Jim was involved with the recordings of all of his James Bond soundtracks throughout the 1960s, including the hit title songs of *Goldfinger* (1964), *Thunderball* (1965) and *You Only Live Twice* (1967). Similarly, Gerry Anderson composer Barry Gray regularly called upon Jim to play on the recordings for *Thunderbirds*, *Thunderbirds Are Go* (1966),

Captain Scarlet And The Mysterons, *Joe 90*, *Thunderbird 6* (1968) and *Space:1999*. For the latter, he created the haunting sitar music for *The Troubled Spirit* and also appeared in the opening sequence of the episode performing a concert recital.

Having enjoyed massive exposure through a five-year stint as Tom Jones's guitarist, Jim formed the rock band Tiger in 1975 before committing himself to a lengthy tenure as lead guitarist with The James Last Orchestra. Jim has now largely withdrawn from session work and concentrates on more intimate concert performances, but he also shares his knowledge with others as a teacher while still attempting to further his already incredible guitar skills.



FAB: Jim, what can you tell us about your early life?

JIM SULLIVAN. I was born in Uxbridge Hospital. I lived in Hillingdon with my mother, father and three sisters. I was about two when my mother died so I went to live in Hounslow with my grandparents. I stayed with them until I was about fourteen and then I went to live with my aunt and uncle.

Were you interested in music at this point?

By the time I was thirteen or fourteen, yes, but before that not really. We used to sit and listen to the radio like everybody did, but nothing more than that. On Friday nights we would go to either the Chiswick [Empire Theatre] or the Shepherds Bush Empire – my gran took me and we must have seen every big name there was to see in those days: Flanagan and Allen, Max Wall, you name it.

But I really got into music proper by visiting my sister who lived in Notting Hill Gate. She was a big Hank Williams fan and she had a guitar. It was a battered old Spanish thing and I used to try to play it. The old song 'Zambesi' was popular at the time and I picked the tune out and that was it – I was in love with it. I went back to my gran one day and told her about all this and she said she would buy it from my sister for me, but it turned out she'd pawned it. My sister said if I had a couple of quid I could go to the shop and get it – actually I think it was only a pound. Anyway, I went and got it from the pawn shop and that was it. I locked myself up in the bedroom playing and trying to pick tunes out. I was about thirteen. I even took the thing to the toilet with me, that's how bloody mad I was on the guitar!

How quickly did it become apparent that the guitar was more than just a hobby?

I must have been playing for about two or three months when I was asked to play at the Christmas party for a firm I was working at. I had left school at fourteen, as you could then, and so a few mates and I got up at this Christmas party and played five songs for two-and-a-half hours! But it was great to perform and I was just loving it. We did cover versions, of course – a bit of Little Richard, maybe Lonnie Donegan, I can't really remember, but we just did these five or six songs all night. I then joined a group who toured lots of American Army bases and I picked up all the imported records, because you couldn't get them anywhere else really, and learned how to play all the guitar parts on them.

You played in The 2 I's, the famous London coffee bar in Soho.

Yes, I did. I met all the guys who went in there in those days and I was asked to join The Soho Skiffle Group. I was with people like Brian Bennett who was later the drummer with The

Top left: Big Jim Sullivan's album *Sitar Beat* (Mercury, 1967 – rereleased RPM, 2002) featured his own original compositions and arrangements of 'Within Without You' and 'She's Leaving Home' from The Beatles' Sgt. Pepper's Lonely Hearts Club Band album.

Centre left: Jim performed lead guitar on the original 1962 HMV release of 'Fireball' (the title song from Fireball XL5) arranged by Charles Blackwell and produced by Robert Stigwood, which entered the UK chart for 12 weeks in March 1963.

Bottom left: Jim's *Lord Sitar* album (Regal Zonophone, 1968 – rereleased EMI, 1999) featured sitar arrangements of 'If I Were A Rich Man', 'Eleanor Rigby', 'Daydream Believer' and 'I Am The Walrus'.

TOM JONES
THE COLLECTION

FEATURING GREEN, GREEN, GREEN, GROUND OF HOME, IT'S NOT UNUSUAL, WHAT A NEW PUSYCAT, SWEET HARTLEY, DETROIT CITY

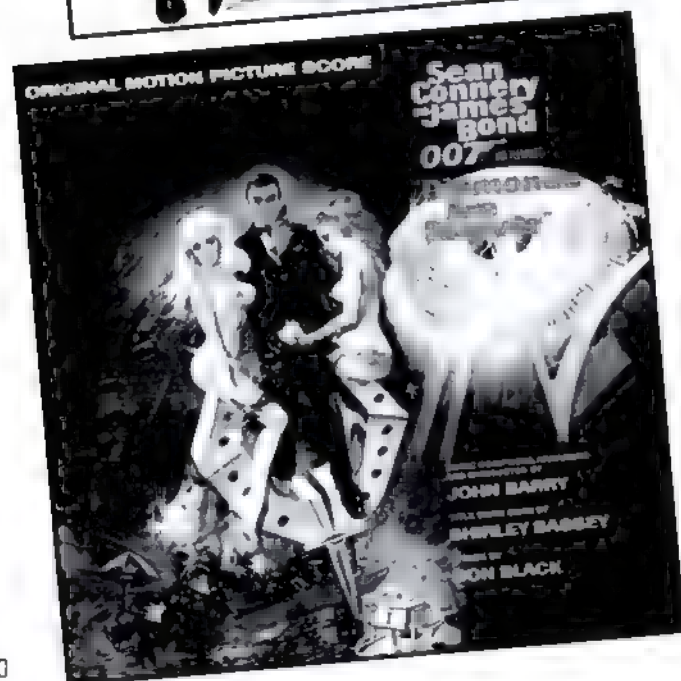
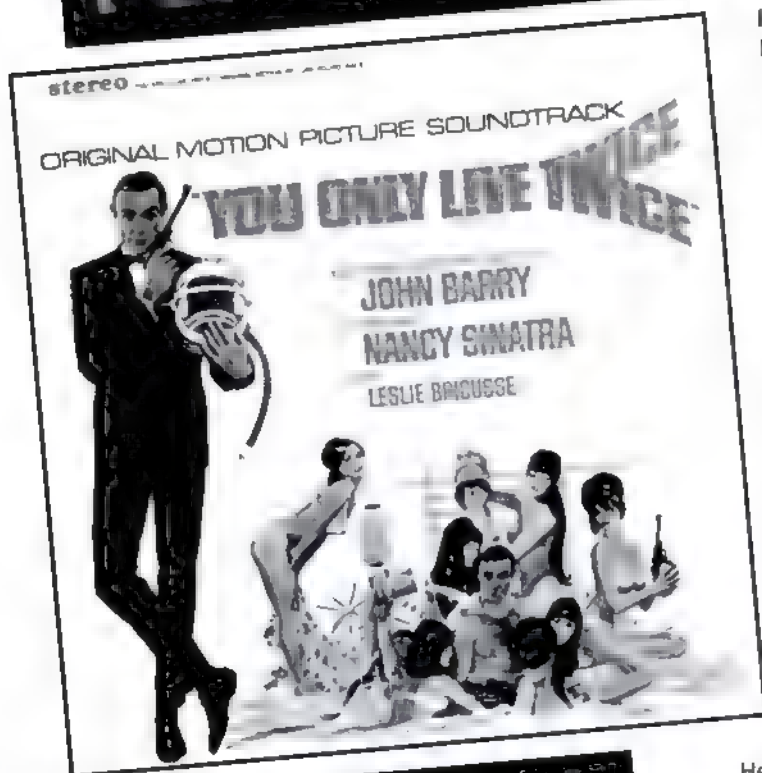
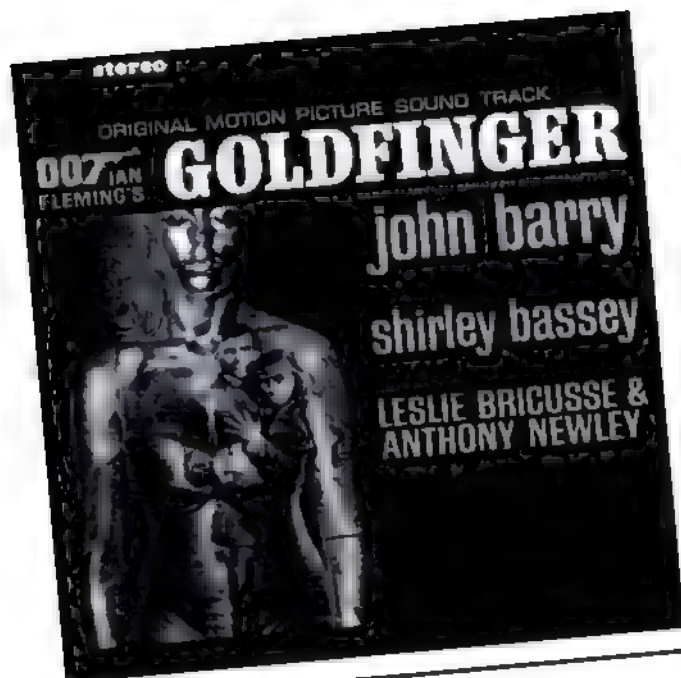
ORIGINAL MOTION PICTURE SCORE

THUNDERBIRDS
GO

MUSIC FROM THE MOTION PICTURE AND TELEVISION SERIES
COMPOSED AND CONDUCTED BY BARRY GRAY

Dusty Springfield
Blue for you

A high-contrast, black and white portrait of Dusty Springfield. She is looking directly at the camera with a slight smile. Her hair is dark and styled in a voluminous, wavy manner. The lighting is dramatic, with strong highlights on her face and hair, and deep shadows. The image is framed by a thick black border.



about it all and I would try and offer an idea or two. Some producers told me where to go! Another one might say "Yeah, show me what you've got" I made a bit of a name for myself doing this.

I was working with people like Vic, Eric Ford, Andy White and Judd Proctor and all of these guys did the stuff with Barry Gray I did all of the James Bond things with Vic - he was John Barry's first choice and I kind of knew my place. I did play lead on **You Only Live Twice** though. Originally it was going to be a sitar session for me but it didn't quite work out right and I used a fuzz guitar in the end which John was pleased with. I sat there for days without playing the sitar and I was getting paid extra for it, being a specialist instrument. I think I did all the Connery Bond films. Of course, we did **Thunderball**, the one with Tom Jones who I worked with closely a bit later, but I actually knew him from before when I played on his early rock-and-roll recordings.

How did your interest in the sitar begin?

I was doing a session at EMI for George Martin and I heard a guy called Vilayat Khan. I was so entranced by the sound coming from this studio that I was late for the session. I apologised to George and he was fine and actually said he couldn't wait to go down and listen to this bloke himself. It was nice working with producers who were interested in things like that and Barry Gray was one of those producers.

What do you recall of Barry Gray?

Well, I knew that if I were called and told to go to the studios in Esher it would be a job for Barry. I worked on quite a few of those puppet things with him so I got to know him well. I think I first did some adverts and possibly some wildlife things before the puppet shows because Barry did a lot of stuff aside from the Gerry Anderson films.

I always remember that on one of those shows - it might have been **Thunderbirds** or **Captain Scarlet**, I can't remember exactly - Barry wanted an explosion sound and I tuned down my E string and put lots of fuzz on it. It actually worked really well. Barry was always looking to create new sounds and was open to using an instrument to create a sound effect and not just a musical sound.

He was such an unassuming guy, just a little feller. He lived with his mother and she would bring in tea and cakes during the sessions and it was a lovely atmosphere. I sat down with him a lot when he had that Ondes Martenot. I really liked the sound of that. It was an intriguing sound and he explained to me the history of it. I do recall there sometimes being this French lady [Sylvette Allart] around who played it or who Barry was involved with in relation to it. But Barry was a pro. He could play many things himself or if he couldn't, he found the best person available to do it for him. Everything was written out before you got there and Barry knew exactly what he wanted. I was sometimes asked to do an ad-lib piece and Barry would listen to what I could offer and maybe ask for a

Left: Jim performed on the soundtrack albums of **Goldfinger** (1964), **You Only Live Twice** (1967) and **Diamonds Are Forever** (1964) accompanying Nancy Sinatra and Shirley Bassey on the title songs.
Opposite page: The American poster art for **Thunderball** (1965). The film's powerful title song was written by John Barry & Don Black and performed by Tom Jones with Jim on guitar.

LOOK UP!



LOOK DOWN!



LOOK OUT!

HERE
COMES
THE
BIGGEST
BOND
OF ALL!



SEAN CONNERY

"THUNDERBALL"

PANAVISION TECHNICOLOR

UNITED ARTISTS



ALSO STARRING: Peter ARMENDARIZ, Lalla LENOVA, Robert SHAW, and Bernard LEE. COSTUME DESIGNER: DANIELA BIANCHI. MUSIC BY: JOHN WILLIAMS. EDITOR: LARRY BART. PRODUCED BY: HARRY SALTZMAN AND ALBERT R. BROCCOLI. WRITTEN BY: FRANK YOUNG. EON PRODUCTIONS LTD.

**SEAN
CONNERY
IS
JAMES
BOND**

**"YOU
ONLY
LIVE TWICE"**



...and "TWICE" is the only way to live!

Produced by HARRY SALTZMAN and ALBERT R. BROCCOLI. Screenplay by LEWIS GILBERT. Based on the novel by IAN FLEMING. Directed by ROALD DALE. Produced by HARRY SALTZMAN and ALBERT R. BROCCOLI. Written by JOHN GARRY and KEN ADAM. PANAVISION. UNITED ARTISTS.

Opposite page: The UK quad poster art for *From Russia With Love* (1963) and *You Only Live Twice* (1967) – Big Jim strummed alongside Vic Flick on the score of the former but played lead guitar on *You Only Live Twice*. Right: Jim appears on screen as himself in the *Space 1999* episode *The Troubled Spirit*, performing his own composition on a Danelectro Coral electric sitar at a Moonbase Alpha recital.

change here or there, but basically he knew I could come up with something he liked

What was Barry's studio like?

It was a reasonable size but when we did the big sessions we went up to town. At Barry's studio you could get in a rhythm section, some brass and some keyboards, so still quite a decent group of musicians. The sessions were strict and we would do a morning session and away or sometimes a '10 'til 10' which was a long old haul. Session musicians were often booked to do a morning and then an afternoon somewhere else, so everything had to run smoothly so you could get to your next booking

Having worked on the Bond soundtracks and many pop hits of the day, how did you feel about working on children's programmes?

It was never a concern for me at all. Barry wrote some beautiful music and he was also keen on modern stuff. He actually wrote some really complex and difficult things for those programmes and as professional musicians we were there to do a job to the best of our abilities and that's what we did. Barry would write stuff that was – I guess because the programmes were futuristic and science-fiction – almost computer-like and robotic, if you know what I mean. I used to think, "Hold on, Barry, what have you done here?" but he knew what he wanted and it worked

According to Barry Gray's manuscripts, it appears that Vic Flick and yourself were drafted in especially to play the theme to *Joe 90*. Do you remember this?

Well, yes, I suppose Barry knew exactly what sort of sound he wanted and for *Joe 90* he knew that guitar sound was something Vic and I could produce for him. Many session musicians were all-rounders but Barry endorsed the American tradition that although we could all turn our hand to anything some jobs were specialist and needed the appropriate people to do them. Barry would have called Charlie Katz or Harry Benson and said "Get Vic and Jim down to Esher next Thursday", or whatever, because he knew we would do the job as he wanted it

Unfortunately, you didn't play on the commercially released version of the *Joe 90* theme. Many regard this as inferior compared to the recording heard at the start of each episode.

I guess maybe the single was recorded at a later date, I can't remember. The problem with many musicians is that they go through the motions and play something technically very well but without that extra something, and I guess Vic and I brought that extra something to *Joe 90*. That's nice to know. There are types of music that I can play but I know I can do better with other styles.

What do you recall of your most famous work for Barry Gray, the sitar sound heard in the *Space 1999* episode *The Troubled Spirit*?





I think Barry asked to see me again about a piece which needed to be played on the sitar. Barry and I had often spoken about the instrument as we were both interested in other types of sounds available, as professional musicians and also as people who were interested in music generally. As I said earlier, Barry had the Martinot. I was asked to think about creating a piece of atmospheric music which lasted for three minutes, a piece which began slowly and built up, underscoring the action on-screen. I went down to Barry's studio and did the session pretty quickly in just a few takes. I thought that was the last I'd hear of it and then I got a call from, I think, Gerry Anderson to see if I would be interested in actually appearing on the programme

Were you intimidated by the idea?

No, not really. I knew the director, Ray Austin, from previous stuff I'd done – maybe **The Avengers** because I know he was very involved with that series. In fact, I think it was Ray that contacted me to do the actual episode. Anyway, I said I'd do it but they wanted me to have my hair cut for the part. I said that I'd rather not do the thing at all than have my hair cut, so we compromised and I had the pony-tail.

I was fitted up for a suit which was a bit tight and I remember when we shot it there was this big thing about trying to hide my gut because all the other people on Moonbase Alpha were these skinny things! They ended up with me holding the sitar across my stomach so I hid it. It was a nice looking Coral electric. They used my backing track recorded with Barry for me to play to. I probably could have actually

played the piece again if they had wanted, but it's not worth the trouble on a television show like that so you just kind of play along with the tape.

What do you recall of the filming?

Well I had done quite a bit of television by then having worked on the Tom Jones show [**This Is Tom Jones**]. It was quite interesting I guess, and the chance to see Martin Landau and Barbara Bain was good because, like everybody else, I knew them from **Mission: Impossible**. I was introduced to them both and they were nice enough. I was actually introduced to the whole cast because I was supposed to be another crew member who was doing this concert for them. I actually spent the most time talking on set with Barry Morse during the breaks and he was a nice guy

I was there to do a job and be professional and I think I was I think that probably the cast were more excited about it than me because it was an easy bit of filming just sitting there watching me play for a few hours. I remember that lots of them came up to ask me about the 'guitar' and I explained that it was an electric sitar but it looked sort of futuristic, which I guess was in keeping with the series. The costume wasn't very comfortable to be honest. I am a big bloke and the suit was so tight and I was sweating under those lights. I remember I had a coloured sleeve. What was it? We all had different ones

Your sleeve was brown which designated you as 'technical'.

Brown! I was technical. That's right, of course I was! Anyway,

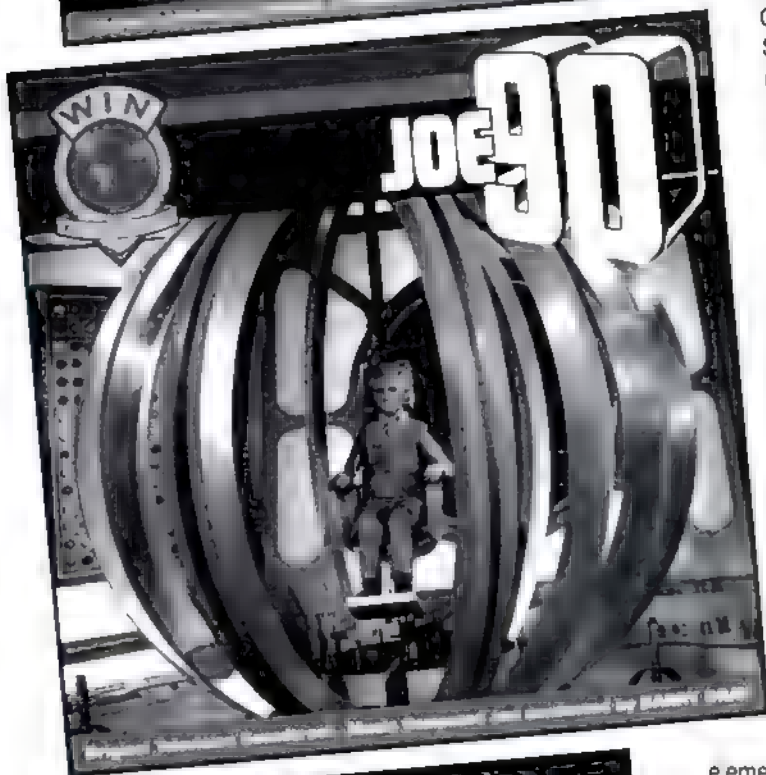
BIG JIM'S CHART HITS

In a remarkable career that spanned four decades, Big Jim Sullivan played on over 760 UK chart singles. Here are just some of them.



A Teenager In Love - Marty Wilde (1959)
Sea Of Love - Marty Wilde (1959)
Never On A Sunday - Manuel & His Music (1960)
When Johnny Comes Marching Home - Adam Faith (1960)
How About That - Adam Faith (1960)
A Hard Day's Night - Peter Sellers (1961)
Rubber Ball - Marty Wilde (1961)
Sailor - Petula Clark (1961)
Halfway To Paradise - Billy Fury (1961)
Moon River - Danny Williams (1961)
Romeo - Petula Clark (1961)
Jealousy - Billy Fury (1961)
Theme from Z Cars - Johnny Keating (1962)
Out Of This World - Tony Hatch (1962)
What Now My Love - Shirley Bassey (1962)
Sun Arise - Rolf Harris (1962)
The James Bond Theme - John Barry (1962)
What Kind Of Fool Am I - Shirley Bassey (1963)
Fireball - Don Spencer (1963)
I Who Have Nothing - Shirley Bassey (1963)
If I Ruled The World - Harry Secombe (1963)
From Russia With Love - Matt Monro (1963)
Just Like Eddie - Heinz (1963)
Secret Love - Kathy Kirby (1963)
Anyone Who Had A Heart - Cilla Black (1964)
You're My World - Cilla Black (1964)
A World Without Love - Peter & Gordon (1964)
I Believe - The Searchers (1964)
Shout - Lulu (1964)
Trains And Boats And Planes - Burt Bacharach (1964)
Hold Me - P.J. Proby (1964)
I Just Don't Know What To Do With Myself - Dusty Springfield (1964)
Wishin' & Hopin' - The Merseybeats (1964)
Happiness - Ken Dodd (1964)
The Crying Game - Dave Berry (1964)
The Zombies - She's Not There (1964)
You Really Got Me - The Kinks (1964)
I'm Into Something Good - Herman's Hermits (1964)
Goldfinger - Shirley Bassey (1964)
As Tears Go By - Marianne Faithfull (1964)
Walk Tall - Val Doonican (1964)
Losing You - Dusty Springfield (1964)
Downtown - Petula Clark (1964)
Yeh Yeh - Georgie Fame (1964)
A Groovy Kind Of Love - The Mindbenders (1965)
You've Lost That Lovin' Feelin' - Cilla Black (1965)
Ferry Cross The Mersey - Gerry and the Pacemakers (1965)
It's Not Unusual - Tom Jones (1965)
Catch The Wind - Donovan (1965)
Catch Us If You Can - The Dave Clark Five (1965)
Colours - Donovan (1965)
Goodbye-ee - Peter Cook and Dudley Moore (1965)
In The Middle Of Nowhere - Dusty Springfield (1965)
What's New Pussycat - Tom Jones (1965)

Make It Easy On Yourself - The Walker Brothers (1965)
Tears - Ken Dodd (1965)
Thunderball - Tom Jones (1966)
The Sun Ain't Gonna Shine Anymore - The Walker Brothers (1966)
Affie - Cilla Black (1966)
You Don't Have To Say You Love Me - Dusty Springfield (1966)
Going Back - Dusty Springfield (1966)
Green Green Grass Of Home - Tom Jones (1966)
Release Me - Engelbert Humperdinck (1967)
The Boat That I Row - Lulu (1967)
There's A Kind Of Hush - Herman's Hermits (1967)
Edelweiss - Vince Hill (1967)
Mellow Yellow - Donovan (1967)
Let's Pretend - Lulu (1967)
Puppet On A String - Sandy Shaw (1967)
Funny Familiar Forgotten Feelings - Tom Jones (1967)
Silence Is Golden - The Tremeloes (1967)
Walking In The Rain - The Walker Brothers (1967)
Don't Sleep In The Subway - Petula Clark (1967)
You Only Live Twice - Nancy Sinatra (1967)
I Close My Eyes And Count To Ten - Dusty Springfield (1967)
Itchycoo Park - Small Faces (1967)
Big Spender - Shirley Bassey (1967)
Love Loves To Love Love - Lulu (1967)
Thank You Very Much - The Scaffold (1967)
Everlasting Love - Love Affair (1968)
Cinderella Rockafella - Esther and Abi Ofarim (1968)
White Horses - Jackie Lee (1968)
Joanna - Scott Walker (1968)
Delliah - Tom Jones (1968)
Lily The Pink - The Scaffold (1968)
Ob-La-De Ob-La-De - Marmalade (1968)
Je T'Aime - Jane Birkin and Serge Gainsbourg (1969)
Space Oddity - David Bowie (1969)
Durham Town - Roger Whitaker (1969)
Two Little Boys - Rolf Harris (1969)
All Kinds Of Everything - Dana (1970)
I Who Have Nothing - Tom Jones (1970)
Rupert - Jackie Lee (1971)
Jack In A Box - Clodagh Rodgers (1971)
Chirpy Chirpy Cheep Cheep - Middle of the Road (1971)
Moonshadow - Cat Stevens (1971)
Ernie - Benny Hill (1971)
I'd Like To Teach The World To Sing - The New Seekers (1971)
Alone Again (Naturally) - Gilbert O'Sullivan (1972)
Beg Steal Or Borrow - The New Seekers (1972)
You're So Vain - Carly Simon (1972)
Welcome Home - Peters and Lee (1973)
My Coo-cha-Choo - Alvin Stardust (1973)
Jealous Mind - Alvin Stardust (1974)
January - Pilot (1975)
No Regrets - The Walker Brothers (1976)
Gercha - Chas 'n' Dave (1979)
I Could Be So Good For You - Dennis Waterman (1980)



Left: Jim's guitar performances for the Anderson shows can be heard on these soundtrack albums from Silva Screen.

Opposite page (top): In *Space 1999 - The Troubled Spirit*, Big Jim entertains an Alphan audience which includes (front row from left) Judith Hepburn, Andy Dempsey, Zienia Merton, Clifton Jones and Andrew Sutcliffe, with Barry Morse and Sarah Bullen behind.

Opposite page (below): Accompanied by Sullivan's distinctive sitar score, Dr. Dan Mateo (Giancarlo Prete) is menaced by his own ghost in *The Troubled Spirit*.

then I was asked to act at the end of the scene when I stand up and look down the corridor. With all that wind blowing it does look good, so I guess it was worth it. The actual set at Pinewood of the Moonbase was spectacular so I can see why it is still so popular. It looked marvellous. I think I did some other music for the series too because I do remember going back to Barry's

Your career at this point was so varied.

Yes, it was. I did all sorts of things from the stuff for the Gerry Anderson programmes to things with The Rolling Stones. I played on film soundtracks and then novelty records like 'Ernie' by Benny Hill and 'Two Little Boys' by Rolf Harris. I was meeting people like Barry Gray one day and then hanging out with George Harrison the next because of our mutual interest in the sitar. I was doing television with Tom Jones and then The Bay City Rollers

That was a nightmare actually because when all the fans became aware of me as the guitarist from *Shang-A-Lang*, I was chased down the street and all that sort of thing just because I knew the boys. After six or seven episodes, I jumped ship because all the screaming was just ridiculous. I'd start my little bit and they'd catch sight of one of the Bay City Rollers at the side of the stage or in the corner of the studio and just start all that screaming. Amazing!

The days were so varied. The most diverse I think was a morning session for The Stones, an afternoon with folk singer Julie Felix and an evening gig with The London Symphony Orchestra. Then the next day I'd be doing a Bond thing or something

What do you do now?

I practice a great deal. I play jazz and try to use elements of other different types of music in there. I play pretty regularly and teach too. But I look back on doing some great stuff with some very interesting people

What do you make of those who are so interested in specific aspects of your career such as the Gerry Anderson programmes or the 007 movies?

I am pleased to speak to people about any part of my work. I recently saw a couple of girls who came from Japan just to talk to me about my work with Tom Jones. To have been part of *Joe 90* and *Space:1999* is great and no problem at all for me. It was a bit of fun to be dressed up in all of that gear [for 1999] and, to be honest, it was fairly lucrative too. Barry was very fair and gave me all of the writing royalties for the music I had played in *Space:1999*. There was a time when I was earning about £3,000 a year just from *Space:1999*. Goodness knows what Barry was making!

FAB would like to thank Jim for his time and Norma for making us so very welcome in their home.



SPACE



A STRANGE TIME-WARP TAKES THE MOON INTO THE ORBIT OF EARTH AGAIN. BUT AN EARTH SEVERAL THOUSAND YEARS IN THE FUTURE! WHILE COMMANDER KOENIG, DOCTOR HELENA RUSSELL AND ALAN CARTER ARE DOWN THERE, WITH THE GIANT ANTS WHOSE CIVILISATION NOW RULES OUR PLANET, PROFESSOR BERGMAN AND THE OTHERS ON MOONBASE ALPHA ARE INCREASINGLY WORRIED.

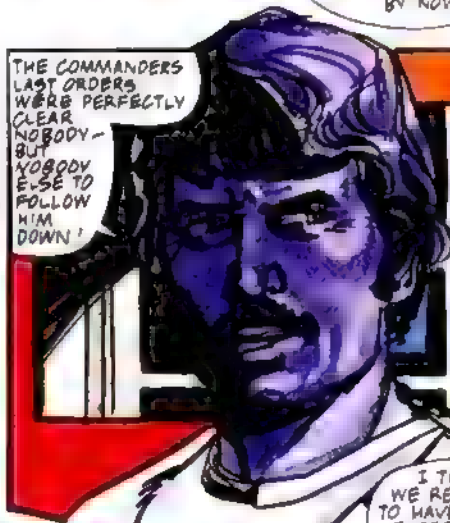
WHY DOESN'T THE COMMANDER CONTACT US? EVERY SECOND MOVES US FURTHER AND FURTHER AWAY INTO SPACE!

BUT NOBODY ON MOONBASE GUESSES JUST HOW GREATLY IN PERIL THEIR COLLEAGUES ARE!

YOU'RE RIGHT, SANDRA! IF THE ANTS HAD AGREED TO LET US SETTLE WE'D HAVE HEARD BY NOW.

John McFarlane

THE COMMANDERS' LAST ORDERS WERE PERFECTLY CLEAR. NOBODY - BUT NOBODY ELSE TO FOLLOW HIM DOWN!

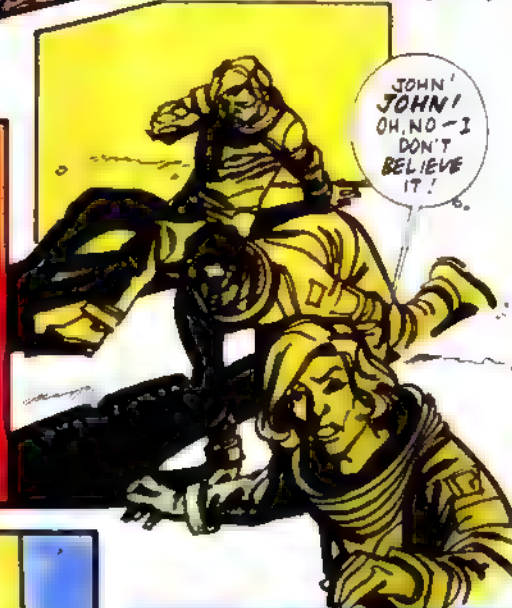


I THINK WE'RE GOING TO HAVE TO IGNORE THOSE ORDERS, PAUL. WE CAN'T JUST LEAVE HIM.

SLOWLY, THEY LOOK AROUND THEM.

AN - AN ARENA! IT'S GOT TO BE!

WHAT THE BLAZES IS GOING ON - WHAT SORT OF PLACE IS THIS?



JOHN! JOHN! OH, NO - I DON'T BELIEVE IT!



CORRECT, MY FRIEND! HISTORY TELLS US THAT YOU ORIGINALS HAD SUCH THINGS FOR YOUR ENTERTAINMENT. I, MEKKET, HAVE MERELY BORROWED THE IDEA FOR MINE!

IF YOU'RE THE RULER OF THIS PLACE, MEKKET, YOU'VE GOT TO REALISE OUR INTENTIONS ARE PEACEFUL! NATURALLY WE KILLED SOME OF YOUR ANTS THEY ATTACKED US FIRST!

SAVE YOUR BREATH, ORIGINAL! I FANCY YOU WILL NEED IT!

SEEMS AS IF WE'RE GOING TO PROVIDE SPORT FOR THEM. FRANKLY, WE'RE POWERLESS

SUDDENLY, A SHRILL YELLING GOES UP FROM THE CROWD

SEE! THE GATE OPENS!

THE GAME BEGINS!

HARRR! LET THE KILLER BULLS LOOSE!

BULLS? BUT IT CAN'T BE

I DON'T THINK THEY'LL BE BULLS AS WE KNOW THEM, ALAN! I DON'T KNOW WHAT TO EXPECT...

OH, JOHN! THEY'VE TAKEN OUR WEAPONS—OUR COMLOCKS! WE CAN'T EVEN GET IN TOUCH WITH MOONBASE!

MEANWHILE, AS THE THREE FRIENDS GRACE THEMSELVES FOR UNKNOWN TERROR

YOU'LL TAKE FULL RESPONSIBILITY FOR DISOBEYING THE COMMANDERS' ORDERS, PROFESSOR?

CERTAINLY I WILL, PAUL. I ONLY HOPE THEY'RE ALL STILL ALIVE!

THERE'S ONLY ONE THING... HOW DO WE FIND THEM WHEN WE GET DOWN?

I DON'T KNOW, PAUL. I JUST DON'T KNOW!

NUMHH! STEADY KARREN! WHEN I SEE THE SIGNAL LET HIM GO!

WHILE THE EAGLE NURTLES THROUGH THE THICKENING ATMOSPHERE...

I WASER FIVE ZARTS THAT THE ORIGINALS WILL LAST NO MORE THAN TWENTY SECONDS! THIS WILL BE A SPECTACLE INDEED!



THE ANDERSON EFFECT

STAR MAIDENS

Continuing a series of irregular articles examining the influence of the Gerry Anderson productions and their personnel outside the Anderson canon, Chris Bentley takes a look at the 1970s cult science-fantasy series which many viewers mistook for an Anderson show.

In the autumn of 1976, a programme that was something of a curiosity began to appear in the regional schedules of the ITV network. A peculiar chocolate box of a show, **Star Maidens** was by turns a light-hearted fantasy adventure or a serious science-fiction drama, both sprinkled liberally with a cast of glamorous leggy catsuited, hot-panted or mini-skirted models and a sub-text of sexual politics. Filmed in England with a high proportion of location shooting and an international cast, the series immediately attracted attention from ardent viewers of the Gerry Anderson programmes – not least because its imaginative visual style had much in common with Anderson's most recent success, **Space:1999**.

Seen first in the Scottish Television area (from Wednesday September 1st) and then in the Tyne Tees area the following week, **Star Maidens** eventually turned up on other stations around the country in the early part of 1977, mostly in a 5.15pm slot prior to the early evening news. This was a slot normally reserved for family entertainment such as **The Muppet Show**, **The Flintstones** and **The Beachcombers** or game shows such as **University Challenge**, **Mr. And Mrs.** and **Indoor League**. ITV's afternoon children's hour having usually concluded with the programme in the 4.45 slot – **The Tomorrow People**, **The Flockton Flyer** or **Maggie**. However, uncertainty about the intended audience for

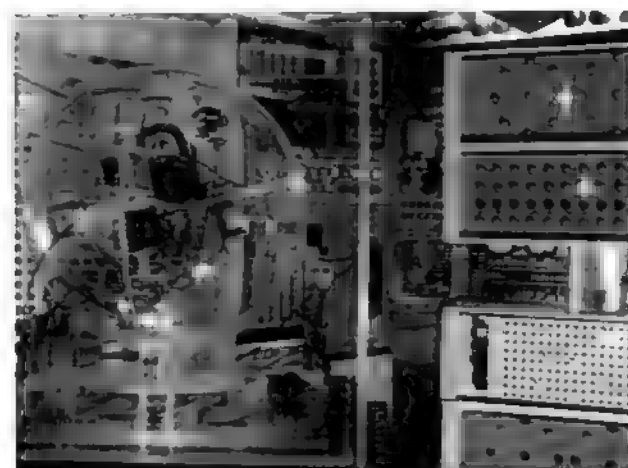
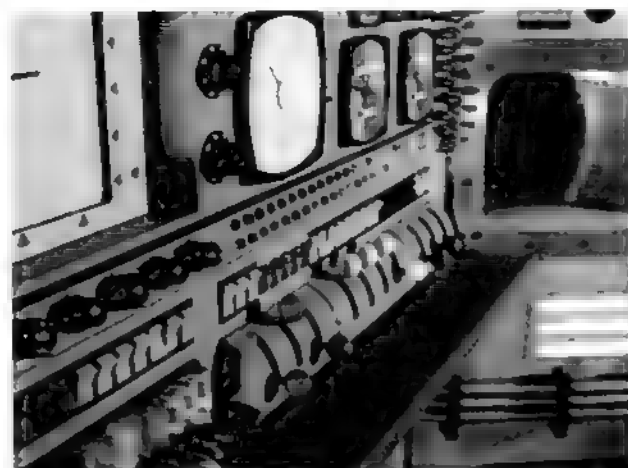
Star Maidens led some regions to screen the show in later weekday slots after the teatime news, while others opted for weekend mornings, Saturday teatimes or Sunday lunchtimes. The ITV schedulers were unable to agree whether **Star Maidens** was a programme for children, teenagers, adults or all three age groups – a familiar story to viewers of Gerry Anderson's **UFO** and **Space:1999** series.

Despite appearances to the contrary, Gerry Anderson had nothing whatsoever to do with **Star Maidens**. At the time, he was busy with post-production on the first season of **Space:1999** which had completed filming at the end of February 1975 but would continue to occupy the editing and dubbing suites at Pinewood Studios until early June. He was also preparing to film a pilot programme for American television, **The Day After Tomorrow**, which went before the cameras that July.

Nor was Sylvia Anderson involved with **Star Maidens** in any way, although to this day a great many sources still erroneously credit her for work on the production. The Andersons had separated in March 1975 following the **Space:1999** wrap party and Sylvia left television production for a time before becoming

Below: Equipment props from **UFO** appear in many of the **Star Maidens** sets – as seen here in **Hideout** (left) and **Escape To Paradise** (right).





involved with the fledgling home video industry

Star Maidens was actually the brainchild of documentary filmmaker Jost Graf von Hardenberg who had then just completed work as cinematographer on Pete Curran's Anglo-German sex comedy **Penelope Pulls It Off** (aka *Schwedischer Sommerwind*, 1975). Renowned as a writer, editor, director and producer of short documentary films in post-war Germany, von Hardenberg began his film career working alongside Hans Georg Dammann as co-writer and co-director on **Brücke zum Leben** (*Bridge To Life*, 1949), a documentary for Burg-Film Produktion of Hamburg. He went on to work (vanously as director of photography or director) on six further documentary shorts over the next four years and in 1951 he made his feature film debut as cinematographer on Harald Röbbeling's **Der Weg zu Dir** (*The Way To You*, 1952). In 1954, he established his own production company Jost Graf von Hardenberg & Co. (Hamburg) to make **Spiel mit dem Klang** (*Play With Sound*, 1955), the first of 17 documentaries produced by the company between 1954 and 1968, all directed by Von Hardenberg. He also lent his talents to two further dramatic features, as assistant cameraman on Arthur Mana Rabenalt's war comedy **Unternehmen Schlafsack** (*Operation Sleeping Bag*, 1955) and as director of photography on Alfred Weidenmann's **Der Stern von Afrika** (*The Star Of Africa*, 1957), a biopic of the German fighter ace Hans-Joachim Marseille

Von Hardenberg's original concept for **Die Mädchen aus dem Weltraum** ('The Girls of Space'), as **Star Maidens** was known in Germany, was a serious science-fiction allegory on the battle of the sexes. The idea interested Ian R. Warren, the managing director of independent television production company Portman Productions, who arranged a development deal with Von Hardenberg for a 13-part half-hour television series to be made in Britain on a budget of £650,000 (the equivalent of about £4.5 million today), part of which was funded by Scottish Television and the German company Werbung im Rundfunk. This production cost is almost invariably devalued by other commentators to the extent that **Star Maidens** has acquired the reputation of being a 'low budget' series, which was actually not the case at all. In comparison with the £3 million first season production budget of **Space:1999** (widely publicised at the time as the most expensive British television series ever made), **Star Maidens'** £650,000 might appear small, yet 1999's £3 million financed 24 x 50 minute episodes. Based on cost per minute, the **Star Maidens** budget of £2,000 per minute was quite generous in comparison to 1999's £2,500.

Portman Productions was originally founded in 1944 as London & Overseas Film Services Ltd, a film distribution company based in Regent Street, but moved into television production in the mid-1950s via its production subsidiary Gross-Krasne Ltd. With Ian Warren as managing director of London & Overseas and its distribution arm Global Television Services as well as Gross-Krasne, the company began to specialise in family-oriented drama series filmed on location in East Africa and Australia, including **African Patrol** with John Bentley, **Adventures Of A Jungle Boy** with Michael Carr Hartley and Ronald Adam, **The Flying Doctor** with Richard Denning and Peter Madden, and **Glencannon** with Thomas Mitchell and Patrick Allen

More recently, Portman had been involved in co-production of the popular futuristic Australian adventure series **Barrier Reef**, following the members of a scientific search and recovery team based aboard the windjammer *New Endeavour*. Starring Joe

Left: More consoles and lighting banks from UFO and props from Space 1999 as seen in *Star Maidens*: (top to bottom) *Escape To Paradise*, *The Enemy*, *The Enemy again* and *The Proton Storm*.

James, Harold Hopkins and former **Skippy** regular Ken James, 39 episodes of the half-hour series were filmed entirely on location in North Queensland and, Australia's Great Barrier Reef over a 12 month period from September 1969. Although **Barrier Reef** was, at that time, the most expensive television series ever produced in Australia, the series was a major success for Global Television who sold it to over 50 countries including Canada, Japan, South Africa and South America. As a result, Warren was keen to invest in the next series from **Barrier Reef's** Australian production company Fauna. This was the highly-regarded thriller series **Boney** starring James Laurensen as Arthur Upfield's half-Aboriginal detective Napoleon Bonaparte. Also filmed entirely on location, 13 one-hour episodes were shot from July to December 1971 and a further 13 episodes were filmed the following year.

For Portman's next project, Warren entered into a partnership with Scottish Television to produce **Elephant Boy**, a 26 episode series filmed on location in Sri Lanka and Singapore with post-production completed in Australia. Starring 12-year-old Sinhalese newcomer Esrom, **Play School** presenter Jan Kingsbury, and an Asian elephant named Kaia Nag, the series was loosely based on the Rudyard Kipling story 'Toomai of the Elephants' from *The Jungle Book*.

The producer of **Elephant Boy** was James Gatward, a television director who established his credentials in 1966 on the first season of **The Troubleshooters**, the BBC's popular oil industry drama starring Geoffrey Keen and Ray Barrett. After three seasons of **The Troubleshooters** and drama series **Champion House** and **The Borderers**, Gatward defected from the BBC to produce Ian Kennedy Martin's **Letters From The Dead**, a six-part thriller serial for Southern Television. He went on to direct instalments of **Armchair Theatre** and **Public Eye** for Thames Television and episodes of **Spyder's Web** and the Roy Clarke sitcom **The Misfit** for ATV. Impressed with his work on **Elephant Boy**, Warren invited Gatward first to helm two episodes of Portman's Australian adventure series **Castaway** and then to produce **Star Maidens** the following year.

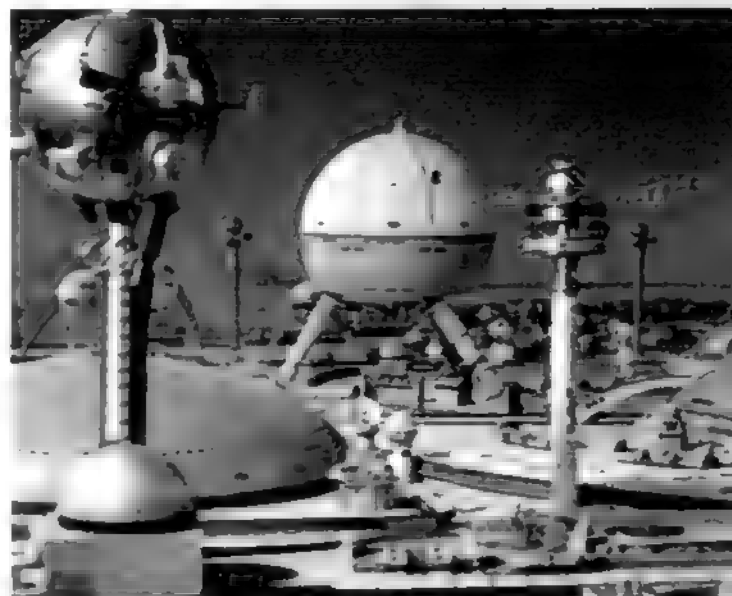
In the hands of his English production partners, Jost Von Hardenberg's idea became a more light-hearted space opera "We saw the funny side and made it tongue-in-cheek", Warren told *TV Times* in 1976. "There's a lot of fun to be had out of this basic plot, and anyway, I think it's time to get away from the usual science-fiction approach, with its po-faced characters."

Warren and Gatward turned to English writer Eric Paice to develop the concept into a series format and script the first three episodes. Warren knew Paice from his work as script editor on **Boney**, for which he also penned six scripts of his own. However, Paice's track-record as a science-fiction writer dated to the early 1960s when he and Malcolm Hulke had co-written the space opera serials **Target Luna**, **Pathfinders In Space**, **Pathfinders To Mars** and **Pathfinders To Venus** for ABC. In the interim, Paice scripted episodes of **Compact**, **The Avengers**, **Dixon Of Dock Green** and **The Expert**, but his most recent work was on the BBC haulage drama **The Brothers**, for which he had penned 25 scripts over the series' first five seasons (he would go on to contribute two more scripts to the 1976 season).

Paice's reworking of Von Hardenberg's ideas told how Medusa, a distant planet with a female-dominated society, was dragged out of the orbit of Proxima Centauri by a huge comet, Dionysius, thousands of years ago. Relocating to vast underground cities, the Medusan people survived the disaster and drifted through outer space for generations until their rogue planet finally arrived in Earth's solar system. Learning that Earth is a planet controlled by men, Adam and Shem, two members of Medusa's down-trodden male population, steal a space yacht and

escape to what they perceive as a paradise for their gender. They are pursued to Earth by Security Chief Octavia and Adam's mistress Supreme Councillor Fulvia, the niece of Medusa's President Clara. There, the two women meet Professor Evans of the Institute of Radio Astronomy and his assistants Dr. Rudi Schmidt and Dr. Liz Becker who help them to track down the fugitives. But when Adam and Shem request political asylum, Octavia kidnaps Rudi and Liz, taking them back to Medusa to hold as hostages against the return of the Medusan men.

Thus the pattern for the series was established by Paice in his three-part opening story (*Escape To Paradise*, *Nemesis* and *Nightmare Cannon*). Subsequent episodes presented essentially self-contained stories following either the attempts of Adam, Shem and Fulvia to integrate themselves into Earth society, or the adventures of Liz and Rudi as they explored the advanced matriarchal society on Medusa. Continuity threads were woven throughout the series to lend it the appearance of an ongoing serial and, indeed, the story was satisfactorily resolved at the conclusion of episode 13 (*The Enemy*). Unfortunately, some of this continuity was lost on broadcast as *Test For Love* was shown out of sequence - as episode seven instead of episode five - and two



other episodes, *Creatures Of The Mind* and *The End Of Time*, were transposed in the running order.

The End Of Time was Paice's fourth and final script for the series. Two others, *The Proton Storm* and *Kidnap*, were written by John Lucarotti who had previously penned episodes of **The Avengers**, **Doctor Who**, **Joe 90** and **Moonbase 3**. However, much of the series' later story development was entrusted to Ian Stuart Black, a novelist, playwright and highly-experienced television script-writer who had once been the general secretary of the British Screen and Television Writers Association. He had also been James Gatward's associate producer on **Elephant Boy** and had contributed scripts to **Castaway**, but Black's association with Gatward was more than merely a professional one: he was Gatward's father-in-law - Gatward was married to Black's actress daughter Isobel.

A former journalist who had served in the RAF during the Second World War, Ian Stuart Black entered the film industry in 1947 as a screenwriter with Independent Productions at Pinewood Studios, contributing to **Take My Life** (1947), **Once A Jolly Swagman** (1948) and **Dear Mr. Prohack** (1949). He received his first screenwriting credit on Mario Zampi's **Shadow Of The Past**

(1950) and by the mid-1950s was also writing for television with scripts for **Fabian Of The Yard** and **Martin Kane, Private Investigator**. A contribution to ITC's **William Tell** landed Black the role of script editor on producer Ralph Smart's next series **The Invisible Man**. Black's own concept for a thriller series entitled 'Lone Wolf' was then adapted by Smart to become **Danger Man** and Black took the role of associate producer on the series, but he left the production after only 12 episodes as he was unhappy with Smart's failure to credit him as co-creator.

During the Sixties, Black wrote for a number of thriller series including **Man Of The World**, **The Sentimental Agent**, **The Saint**, **Adam Adamant Lives!** and **The Champions**, but it is his three **Doctor Who** stories (*The Savages*, *The War Machines* and *The Macra Terror*) for which he is probably best known. Black was also the author of a number of novels including *In The Wake Of A Stranger* (1953), *The Passionate City* (1958), *The Yellow Flag* (1959), *Love In Four Countries* (1961) and *The High Bright Sun* (1962). He had just completed his latest novel, *The Man On The Bridge* (1975) when he was invited to work on **Star Maidens**.

Black penned five scripts for the series, four of which were set on Medusa and thoughtfully developed the society there as one



Bizarre, wildly impractical headgear: Dawn Addams as President Clara in **Star Maidens** – *Creatures Of The Mind*.

that has become dangerously over-reliant on computers. His last two scripts, *What Have They Done To The Rain?* and *Creatures Of The Mind*, are generally acknowledged as the series' finest episodes although their serious dramatic approach was in stark contrast to the more lightweight adventure generally seen in the episodes set on Earth – including Black's sole Earth-set episode, *The Perfect Couple*, which verged on situation comedy.

* * *

As talented and experienced as these writers were, and as entertaining as their stories might have been, it was the show's production design – more than any other element – which left a lasting impression on viewers and elevated **Star Maidens** to cult status. Warren and Gatward's decision to sign Keith Wilson as the series' production designer was a masterstroke without which the show would probably now be largely forgotten along with the likes of **Skiboy**, **Gold On Crow Mountain** and **The Long Chase**.

Wilson's designs had made an enormous impact on the visual style of **Space:1999**'s first season: clean, futuristic sets with a

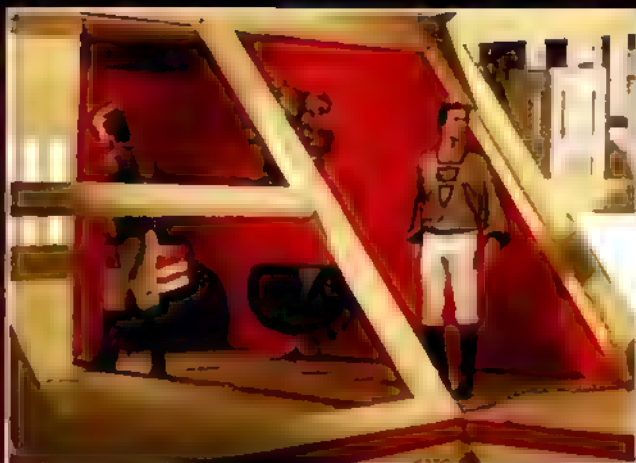
Opposite page: Keith Wilson's ingenious Medusa City standing set in **Star Maidens**. The top four images illustrate various views of the massive split-level plaza set while the four photos below show how the lower level of the set was revamped with additional walls and ceiling panels to create other rooms and corridors on Medusa.

predominance of basic geometric shapes (particularly circles), strong, contrasting colours and space-age Italian furniture, complemented by beautifully organic (and deceptively simple) alien costumes – loose, unpatterned silken robes and revealing mini-skirt dresses adorned with intricate jewellery fabricated from metallic discs, all topped by bizarre and wildly impractical headgear. He brought much of the same style to **Star Maidens**. Medusan sets and costumes but added an unusual yet appealing element to the Medusan clothes – geometrically-shaped holes in both the male and female costumes which appeared to serve no other function than to tantalise viewers.

Wilson had joined the AP Films art department in 1961 direct from leaving art college, working initially on **Fireball XL5** and then on every subsequent Gerry Anderson production up to **Space:1999**. In addition to his set design duties on the Anderson shows, he also designed the costumes for many of the later productions including the Spectrum uniforms for **Captain Scarlet And The Mysterons** and all of the various SHADO uniforms for **UFO**. With his work on the first season of **Space:1999** having come to an end earlier in the year, **Star Maidens** offered gainful employment until pre-production on **1999**'s second season got underway in the autumn.

His biggest and most important set for **Star Maidens** was the Medusan City Centre, an enormous split-level plaza which filled a new 10,000-square-foot soundstage at Bray Studios, the series' production base. Featuring angled walls, triangular columns (each with one of Wilson's circular holes at head height) supporting upper level walkways, and huge picture windows looking out over the underground city, this was a standing set which ingeniously doubled for other Medusan sets. The lower level could be closed off from the upper with the addition of ceiling frames placed across the spaces between the upper level walkways, creating the illusion of different rooms and corridors in the city – such as Octavia's office, Liz's living quarters, and the spaceship hangar access corridor – while enclosing one section of the plaza on both levels created an impressively tall Grand Council chamber with computer operators positioned on a gallery some eight to ten feet above floor level.

Wilson brought his **Space:1999** assistant art director Michael Ford with him to **Star Maidens**. Ford had previously worked on **The Adventurer**, **The Protectors** and Bob Kelett's **Up The Front** (1972) and would later go on to win Academy Awards for Achievement in Art Direction for **Raiders Of The Lost Ark** (1981) and **Titanic** (1997). He dressed the Medusan sets with elaborate statuary and space-age plastic furniture from the Italian Artemide company, much of which was similar to the Artemide furniture seen on Moonbase Alpha in **Space:1999**. He also hired computer panels and consoles from Century 21 Props, including control units and banks of light displays which had originally been created for **UFO**, as well as other units which were regularly hired by Thames Television for part of the Lab set in **The Tomorrow People**. Many of these props were used to dress the Medusan city and spaceship sets but also appeared in the main laboratory of the Institute of Radio Astronomy on Earth, including SHADO Control computer banks and consoles and the SHADO Control radar unit. These latter props, which appeared so prominently throughout **UFO**, were not actually built especially for the 1969 Anderson series: they were constructed several years earlier and





Opposite page: (left, top to bottom) Judy Geeson as Regina Kesslann in two scenes from *Space 1999's* *Another Time, Another Place*, and Lisa Harrow as Anna Davis in a pair of scenes from *The Testament Of Arkadia*; (right, top to bottom) Geeson as Fulvia in the *Star Maidens* episodes *The Proton Storm* and *Escape To Paradise*, and Harrow as Liz Becker in *Escape To Paradise* and *Test For Love*.

can be seen in *The Dark Island*, the first episode filmed for ITC's *The Champions* series in February 1967.

Wilson and Ford were by no means the only refugees from the *Space:1999* production crew filing in time until the second series got underway. Supervising editor Alan Killick had cut eight episodes of 1999's first season and would cut ten more in the second season. He previously edited episodes of *Joe 90*, *The Secret Service* and *UFO* and later took on the role of supervising editor on *Terrahawks* before *Star Maidens*. Killick had also worked on episodes of *Danger Man* and Sam Wanamaker's egg-and-chips western *Catlow* (1971). His later work included episodes of *The Professionals* and *Poirot* and the feature films *A View To A Kill* (1985), *A Room With A View* (1985), *The Living Daylights* (1987) and *Maurice* (1987).

Dubbing editor Peter Pennell made full use of the library of electronic sounds that he had assembled for *Space:1999*, to such an extent that familiar sound effects from the Anderson show appear in all but three episodes of *Star Maidens*. To those Seventies viewers who religiously made audio recordings of the 1999 episodes, these sound effects were instantly recognisable and provided more misleading 'evidence' that *Star Maidens* was a programme from the same stable as 1999. Pennell had worked as a sound editor on every Gerry Anderson television series since *Thunderbirds* as well as *Thunderbird 6* (1968). His later work on feature films included *The Sea Wolves* (1980), *Highlander* (1986) and *Fear And Loathing In Las Vegas* (1998) and he received BAFTA nominations for his sound editing on *Superman* (1978) and *Blade Runner* (1982).

Special effects director Allan Bryce was another *Space:1999* alumnus although his involvement with the show is generally overlooked as he received no credit on the 1999 end titles. Bryce was an industry veteran whose special effects career included work on *Dr. Strangelove* (1964), *The Viking Queen* (1967), *Oliver!* (1968), *When Dinosaurs Ruled The Earth* (1970) and *From Beyond The Grave* (1973). After *Star Maidens*, he worked on *The New Avengers* and films such as *Alien* (1979), *The Empire Strikes Back* (1980), *The French Lieutenant's Woman* (1981), *The Keep* (1983) and *The Killing Fields* (1984).

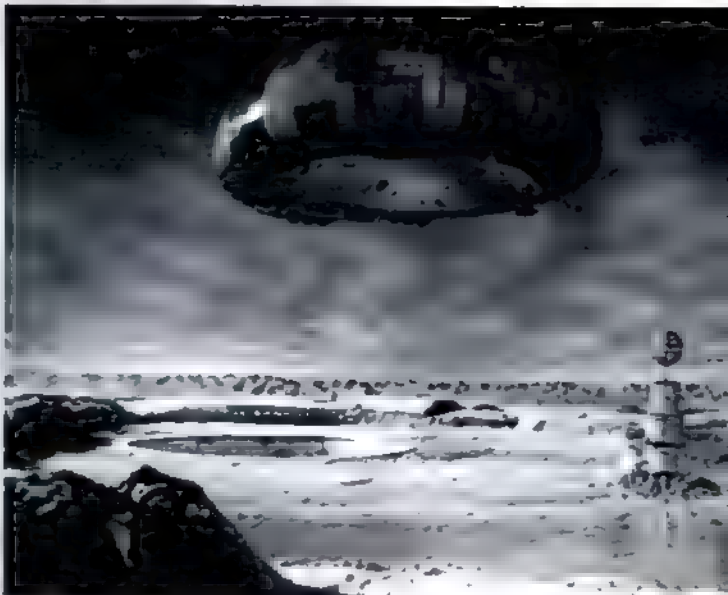
Attached to the *Space:1999* main unit where he was responsible for the floor effects on the soundstages at Pinewood Studios, Bryce understood the techniques employed by Brian Johnson's model unit and brought this understanding to the model effects on *Star Maidens*. Unfairly criticised by many commentators, *Star Maidens* visual effects were actually pretty decent for the time with nicely designed and constructed vehicles and landscapes shot on 35mm film with atmospheric lighting. Perhaps they were not quite on a par with the model work on *Space:1999*, but then nothing else on television was – *Star Maidens'* model effects still put most other mid-Seventies TV modelwork in the shade.

The Anderson-esque appearance of much of the model photography can probably be credited to the special effects unit's lighting cameraman Paddy Seale, a former Supermanation special effects camera operator who had worked alongside Derek Meddings on *Fireball XL5* and *Stingray*. Seale had also been the lighting cameraman on one of the puppet stages on *Thunderbirds*, *Captain Scarlet And The Mysteryons*, *Joe 90* and

The Secret Service, and took the same role on *Thunderbirds Are Go* (1966). He later became Steven Begg's visual effects lighting cameraman on *Terrahawks* and *Space Police* and also shot seven episodes of *Dick Spanner*.

Affectionately dubbed 'Flipper' by his Supermanation colleagues, Seale had served his cinematography apprenticeship at Pinewood Studios as an assistant cameraman on films such as Cy Endfield's *Sea Fury* (1958). After the closure of the Century 21 Studios, he shot film inserts for the BBC's *Panorama* and *Tomorrow's World* series and also filmed reports for Granada's *World In Action*, but *Star Maidens* was one of his few forays outside the Anderson camp: he also shot 2nd unit material on the Disney/TVS TV movie *Bejewelled* (1991) and Tim Burstall's *Kangaroo* (1987), an Australian adaptation of the D.H. Lawrence novel. In his later years, Seale became a much-loved and respected tutor in cinematography at the National Film and Television School in Beaconsfield until his death in January 2002.

Paddy Seale shared his *Star Maidens* visual effects cinematography duties with the enormously experienced Alan Hume BSC, at that time a veteran of well over 70 feature films. In addition to the model filming, Hume also replaced the series'



regular director of photography Ken Hodges on the eleventh episode *Hideout*. As would later become the practice on episodes in *Space:1999's* second season, *Hideout* was filmed in tandem with episode ten, *Creatures Of The Mind*, in order to deduct a week from the shooting schedule. Hodges was unable to supervise the cinematography on both episodes at the same time so Hume stepped into his shoes on *Hideout*.

Although Alan Hume would not contribute to a Gerry Anderson production until 1986 – as main unit lighting cameraman on *Space Police* – he and Anderson had both worked on Ralph Thomas's psychological thriller *The Clouded Yellow* (1950), Anderson as sound editor and Hume as camera operator Ernest Steward's focus puller. Hume continued his association with the Thomas family as camera operator for Ralph's brother Gerald on *The Vicious Circle* (1957), *Chain Of Events* (1957), *The Duke Wore Jeans* (1958), *Please Turn Over* (1959), *Watch Your Stern* (1960) and the first four *Carry On* films. He subsequently became Gerald Thomas's foremost director of photography, working for him on no fewer than 24 features between 1960 and 1992, 16 of which were *Carry On* pictures.

Prior to *Star Maidens*, Hume's other credits included such



Left: Ann Maj-Britt (right) as Operative Ann in *Space 1999 – Mission Of The Darians* with Binu Balini, Andy Dempsey and Loftus Burton.

Right: Maj-Britt as Octavia's assistant with Christiane Kruger as Octavia (left) in *Star Maidens – What Have They Done To The Rain?*



films as the Disney adaptation of *Kidnapped* (1960), Hammer's *The Kiss Of The Vampire* (1963), *Dr. Terror's House Of Horrors* (1965) for Amicus, the smut-com *Confessions Of A Pop Performer* (1975) and episodes of *The Avengers*. He was also Kevin Connor's favoured cinematographer and was behind the camera on each of the *Space:1999* director's first seven features including: *The Land That Time Forgot* (1975) and *Warlords Of Atlantis* (1978). His many subsequent credits included *For Your Eyes Only* (1981), *Return Of The Jedi* (1983), *Octopussy* (1983), *Supergirl* (1984), *A View To A Kill* (1985), *Lifeorce* (1985), *A Fish Called Wanda* (1988), *Shirley Valentine* (1989) and 19 episodes of Gerry Anderson's *Space Precinct* series.

Star Maidens' casting director Mary Selway later went on to become one of the most prolific and respected casting directors in the British film industry, but back at the start of her career she had been involved in casting the first season of Gerry Anderson's *The Protectors*. Prior to that she had worked in the casting department at ATV but her only film credits had been on *S.W.A.L.K.* (1971), *The Night Digger* (1971) and *Unman, Wittering And Zigo* (1971). Her most recent work prior to *Star Maidens* had included Richard Lester's *Royal Flash* (1975) and

Left: Alf Joint (being lifted) as Steiner in *Space 1999 – Breakaway* with Roy Scammell as Nordstrom.

Right: Joint as a police officer (left) in *Star Maidens – Nemesis*.



the London casting for Norman Jewison's *Rollerball* (1975). Her later credits included such high-profile features as *Superman* (1978), *Alien* (1979), *Flash Gordon* (1980), *Raiders Of The Lost Ark* (1981), *Return Of The Jedi* (1983), *Indiana Jones And The Temple Of Doom* (1984), *Aliens* (1986), *Withnail & I* (1987), *Notting Hill* (1999), *Gosford Park* (2001) and *Master And Commander: The Far Side Of The World* (2003). One of the last films she worked on before her death in April 2004 was Jonathan Frakes's live-action *Thunderbirds* (2004) movie.

* * *

Perhaps surprisingly, Mary Selway drew upon little of the pool of talent from her previous projects in the casting of *Star Maidens*, the exceptions being Gareth Thomas (the series' third lead as the reluctant Medusan refugee Shern in eight episodes) who had appeared briefly as a Liverpoolian joiner in *Juggernaut* (1974), and the charismatic Scottish actor Graham Crowden (a Government Minister in *Nightmare Cannon* and *Hideout!*) whom she had earlier cast in *The Night Digger*. The perception has long been that *Star Maidens'* casting was heavily influenced by *Space:1999*, but the reality is that only six members of the entire cast (including guest actors) appeared in *Space:1999* before filming *Star Maidens* – a seventh would later appear in *1999's* second season. That these actors appeared in both shows was purely coincidence but a coincidence that was attractive to *1999* fans nonetheless, particularly as both of *Maidens'* top-billed stars, Judy Geeson and Lisa Harrow, had made memorable guest appearances in two of *1999's* most popular episodes – *Another Time*, *Another Place* and *The Testament Of Arkadia*.

Many references credit glamorous Fifties leading lady Dawn Addams as the star of *Star Maidens*, yet in her role as the





matriarchal President Clara she appeared in only five of the 13 instalments and her billing on each occasion was that of guest star. Geeson and Harrow were the actual leads, with Geeson billed ahead of Harrow on episodes in which they both appeared. (Unusually for the time, the regular actors and actresses were credited in the opening title sequence only for those episodes in which they appeared.)

Judy Geeson made her film debut in Gilbert Gunn's *Wings Of Mystery* (1963) but her breakthrough role came two years later when she was seen regularly on British television as teenager Maria Cooper in the BBC soap *The Newcomers*. She guested in episodes of *Danger Man*, *Mr. Rose* and *Man In A Suitcase*, and took the female lead in Clive Donner's *Here We Go Round The Mulberry Bush* (1967) but it was her role as the sultry teenager Pamela Dare in James Clavell's *To Sir, with love* (1967) that secured her place on the international stage. Prior to her guest appearance as Regina Kesslann in *Space:1999's* *Another Time, Another Place*, Geeson had also been seen in episodes of *The Adventurer* and *The Rivals Of Sherlock Holmes* as well as the feature films *10 Rillington Place* (1970), *Doomwatch* (1972) and *Fear In The Night* (1972).

Since filming her 1999 episode in April 1974, Geeson had recorded an episode of ATV's *Thriller* and shot roles in the Ralph Thomas smut-com *Percy's Progress* (1974) and the Douglas Hickox thriller *Brannigan* (1975) before starting work on *Star Maidens*. She appeared in eight episodes of the series as Supreme Councillor Fulvia, sharing the majority of her scenes with Gareth Thomas and French actor Pierre Brice (as her estranged domestic Adam). Shortly after, she landed the role of Caroline Penvenen in the BBC costume drama *Poldark* and filmed another



Left: David Ellison (right) as Ted in *Space:1999 - Death's Other Dominion* with Barry Morse as Bergman and John Shrapnel as Tanner (centre). Right: Ellison as a policeman (second from right) with Adrian Shergold (left) and Pierre Brice as Adam (centre) in *Star Maidens - Hideout*.

episode of the feature film *Adventures Of A Taxi Driver* (1976), both of which were seen by the British public before her roles in either *Space:1999* or *Star Maidens*. She went on to appear in *Carry On England* (1976), *The Eagle Has Landed* (1976) and *Inseminoid* (1980), guested in *Return Of The Saint*, *Breakaway*, and *Roald Dahl's Tales Of The Unexpected*, and starred as Susan Mount in *Danger UXB*. In the mid-Eighties, Geeson moved to Los Angeles where she guested in *Murder She Wrote*, *The A Team*, *Hotel*, *McGyver* and *Star Trek: Voyager*, appeared irregularly as the Buchmans' neighbour Maggie Conway in all seven seasons of NBC sitcom *Mad About You*, and opened an antiques shop. Her role in *Star Maidens* was dubbed by Ursula Herwig for the German language version.

As Earth scientist Dr. Liz Becker, assistant to the Institute of Radio Astronomy's Dr. Rudi Schmidt (Christian Quadflieg), Lisa Harrow appeared in all but three episodes of *Star Maidens* - two more than Judy Geeson. In 1965, the New Zealand-born actress won a scholarship to RADA and, after graduating, was invited to join Trevor Nunn's first Royal Shakespeare Company, appearing

Left: Alan Harris (centre) as a Main Mission operative in *Space:1999 - Another Time, Another Place* with (left to right) Clifton Jones, June Bolton, Robert Phillips, Mike Stevens and Joy Harrison.

Right: Harris as a scientist (background) in *Star Maidens - The Proton Storm* with Gareth Thomas as Shem (left), Derek Farr as Evans (centre) and Pierre Brice as Adam.



opposite Judi Dench in *Twelfth Night* at Stratford. Further stage work included roles in *Othello*, *Henry VIII*, *Romeo And Juliet*, *Pygmalion* and *Man And Superman* before she made her screen debut in 1970 in an episode of the BBC medical drama *Owen M.D.* Harrow was soon seen in *The Rivals Of Sherlock Holmes* but she made her film debut in Rome, starring opposite Glenda Jackson in *The Tempter* (1974) for which she won the Variety Club's Most Promising Newcomer award. However, she was first noticed by the filmgoing public as Helen Alderson in *All Creatures Great And Small* (1974), a part that she later reprised in the sequel *It Shouldn't Happen To A Vet* (1979). Her *Space:1999* role as Anna Davis in *The Testament Of Arkadia* was filmed in February 1975 and *Star Maidens* followed just a few months later.

Subsequently, Harrow guested alongside *UFO*'s Michael Billington in an episode of *The Professionals* (*The Rack*), starred as Lynn Blake in the second season of the BBC's futuristic drama *1990*, played the title character in the BBC serial *Nancy Astor*, and co-starred with Sam Neill (the father of her son Tim) in *The Final Conflict* (1981), the second sequel to *The Omen* (1976). She has also been seen in *Inspector Morse* and *Poirot*, and



Lisa Harrow (as Liz Becker) with Christian Quadflieg (as Rudi Schmidt) in *Star Maidens - Creatures Of The Mind*.

played Lizzie Kavanagh, the wife of John Thaw's title character, in the first three seasons of the BBC's *Kavanagh Q.C.* In 1997 she moved to Vermont with her husband, biologist Roger Payne, and although she has made few film and television appearances since, she has continued to be active on the American stage in productions of *Wit*, *The Late Middle Classes*, *Old Times*, *The Last True Believer* and *Medea* among many others. She is also the author of *What Can I Do? An Alphabet For Living* (Chelsea Green Publishing, 2004), a practical handbook for sustainable living. Her role in *Star Maidens* was dubbed by Almut Eggert for the German language version.

Sadly almost nothing is known of pretty blonde actress Ann Maj-Britt who appeared in *Star Maidens* as Octavia's assistant in *The Trial*, *What Have They Done To The Rain?* and *The End Of Time*, credited as Ann Maj-Britt. Her only other credit seems to have been an episode of *The New Avengers* (*Trap*) in 1977 (on which she was credited simply as Maj-Britt without her forename) although she appeared uncredited as Main Mission Operative Ann

in the last three episodes of *Space:1999*'s first season, *Mission Of The Darians*, *Dragon's Domain* and *The Testament Of Arkadia*. Where she came from and where she went after *The New Avengers* seems to be a mystery.

By contrast, Alf Joint was one of Britain's best known stuntmen whose acting roles often required him to perform some sort of stuntwork – such as his part as the assassin Capungo in *Goldfinger* (1964). Prior to *Star Maidens*, Joint appeared as a taxi driver in *The Protectors* (*The Insider*) and had also been one of the stunt arrangers on the first season of *Space:1999*. In this capacity, he played Steiner in *Breakaway*, a security guard in *Alpha Child* and doubled for Peter Bowles in *End Of Eternity*, all uncredited. In the second season, he appeared as a Psychon Overseer in *The Metamorph*. Uncredited again in *Star Maidens*, he is one of the policeman who is nearly run down by Shem's remote controlled police car in *Nemesis*. Joint's other film appearances included *Where Eagles Dare* (1968), *On Her Majesty's Secret Service* (1969), *Return Of The Jedi* (1983), *Krull* (1983) and *Lifeforce* (1985), and he was seen on television in episodes of *Danger Man*, *The Avengers*, *The Prisoner*, *Doctor Who*, *The Champions* and *Randall And Hopkirk Deceased* among many others. He died in July 2005, aged 78.

Burly Northern actor David Ellison was known for his regular role as Fred Richards in *Champion House*, the BBC's 1967 drama set in the textiles industry. In the early Eighties he became an even more familiar TV face as Sergeant Joe Beck in *Juliet Bravo*, but it was as another policeman that he appeared in *Star Maidens*' *Hideout* episode. In *Space:1999* he took the significant but uncredited role of Ted, one of the Uranus Probe survivors discovered by the Alphans on Ultima Thule in *Death's Other Dominion*. His other credits include episodes of *Catweazle*, *The Sweeney*, *The Enigma Files* and *Boon*.

Grey-haired supporting artist Alan Harris appears as a scientist in the background of scenes at the Institute of Radio Astronomy in *Escape To Paradise*, *The Proton Storm* and *The End Of Time*. Unnoticed by the vast majority of film and television viewers, Harris has appeared in dozens of productions over the last 40 years, almost always uncredited and rarely uttering even a single line of dialogue. Before *Star Maidens*, he appeared in uncredited roles as a uniformed partygoer in *Doppelgänger* (1968), a Skydiver sonar operator in the *UFO* episode *Destruction*, a Main Mission Operative in 14 episodes of *Space:1999*, and as other Alphan personnel in *End Of Eternity* and *Dragon's Domain*. He later appeared as an Entran prisoner in *1999*'s second season episode *Devil's Planet*.

Harris's name is better known in the *Star Wars* fan community for his contributions to four of the six films in the George Lucas space saga: he was Princess Leia's rebel escort on Yavin and also a Stormtrooper in *Star Wars* (1977), he was the bounty hunter Bossk and a Bespin guard (paired, incidentally, with *Space:1999* security guard Quentin Pierre) in *The Empire Strikes Back* (1980), he was Anthony Daniels's stand-in as See Threepio in both *The Empire Strikes Back* (1980) and *Return Of The Jedi* (1983), and he was Terence Stamp's stand-in as Supreme Chancellor Valorum in *The Phantom Menace* (1999). Harris also stood-in for Peter Hinwood as the title character in *The Rocky Horror Picture Show* (1975) and for Christopher Reeve as the title character in *Superman* (1978). Eagle-eyed viewers can spot him in *Moon Zero Two* (1968) and episodes of *The Professionals*, *1990*, *Doctor Who* (*The Face Of Evil*) and *Return Of The Saint* among many others. Most recently he appeared in *The Sittaford Mystery*, an episode of ITV's *Agatha Christie's Marple* series.

Danish actress Ina Skriver had only been living in Britain for two years when she appeared as one of Octavia's guards in the

Star Maidens episode *Creatures Of The Mind*, terrified into a catatonic state by deranged Medusan computers. In that time, the former stage and nightclub singer had already made her film debut in **Percy's Progress** (1974, with Judy Geeson) as well as appearing briefly in **Rollerball** (1975). In July 1976, she filmed a role as the tastefully naked 'A' in **Space:1999's** *The AB Chrysalis*. Also seen in **The New Avengers** and **The Professionals**. Skriver's other film roles included **Take An Easy Ride** (1976), **Voyage Of The Damned** (1976), **Emily** (1977), **The Golden Lady** (1979) and **Victor/Victoria** (1982). For a short time at the end of the Seventies, she was also credited as Christina World (after Andrew Wyeth's famous painting *Christina's World*).

One final **Star Maidens** actor deserving of note for his Anderson connection is a performer who is both uncredited and unseen. A British-born actor of Italian ancestry, Robert Rietti (usually credited as Rietty) has one of the most distinctive voices in British films and television – although it is often heard speaking from another actor's mouth! Recognised as one of the industry's best dubbing artists, it is Rietti's voice which replaces that of Tim Moxon as Strangways in **Dr. No** (1962), Adolfo Celi as Largo in **Thunderball** (1965) and Tetsuro Tamba as Tiger Tanaka in **You Only Live Twice** (1967), as well as Christopher Plummer in **The Royal Hunt Of The Sun** (1969), Orson Welles in **Treasure Island** (1972), Nigel Green in **Gawain And The Green Knight** (1973), and Robert Shaw in **Avalanche Express** (1979). In the first season of **Space:1999**, he dubbed Orso Maria Guerrini's voice as Luke Ferro in *The Testament Of Arkadia*, and in **Star Maidens** he is heard throughout the series as the voice of Adam, entirely replacing Pierre Brice's original French-accented tones. (Poor Brice's real voice was not even heard in the German language version of the series: he was dubbed there by Jürgen Thormann.) Rietti was heard again in **Space:1999** in the second season as the voice of the Voice Probes in *The AB Chrysalis*. He can be seen in person in **The Italian Job** (1969), **Sunday Bloody Sunday** (1971), **The Omen** (1976), **Never Say Never Again** (1983) and **Hannibal** (2001) as well as episodes of **Man In A Suitcase**, **The Persuaders!**, **The New Avengers** and **The Professionals**.

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As previously mentioned, **Star Maidens** was made at Bray Studios at Water Oakley in Windsor, Berkshire, the former home of Hammer Films. The original building on the site, Down Place, was built in the early 18th century (c. 1720) for the bookseller Jacob Tonson, founder and secretary of the Kit-Cat Club, a social club frequented by culturally and politically prominent Whigs which later lent its name to a popular brand of chocolate water bar. After Tonson's death in 1736, Down Place passed through a number of hands including those of the Duke of Argyll, but the house was virtually derelict when it was leased in 1951 by film producers James Carreras and Anthony Hinds as a production base for Hammer Films. They turned Down Place into a custom-built film studio and when their lease expired they purchased the freehold and renamed it Bray Studios. It was here that Hammer Horror was born with **The Quatermass Xperiment** (1955), **X The Unknown** (1956) and **The Curse Of Frankenstein** (1957), and between 1951 and 1966 the company shot over 100 films at Bray including **The Mummy** (1959), **The Hound Of The Baskervilles** (1959), **The Evil Of Frankenstein** (1964) and **Dracula Prince Of**



Right (top to bottom): Ina Skriver as a catatonic guard in the **Star Maidens** episode *Creatures Of The Mind*; Skriver the following year as 'A' in **Space 1999 – The AB Chrysalis**; Robert Rietti dubbed the voice of Orso Maria Guerrini as Luke Ferro in **Space 1999 – The Testament Of Arkadia** (seen here with Lisa Harrow as Anna Davis); a few months later, Rietti dubbed Pierre Brice's voice as Adam in **Star Maidens**.



This spread – on location with *Star Maidens*: (above left to right) MacFisheries head office at Bracknell in *The Proton Storm*; Millennium Road, Bracknell in *Escape To Paradise*; the old Windsor Police Station on St. Leonard's Road in *Nightmare Cannon*; Broughton Castle near Banbury in *Nightmare Cannon*; (below left to right) Shoppenhangers Manor at Maidenhead in *Kidnap*; Windsor Bridge in *Hideout*; Dedworth Road, Windsor in *Hideout*; Terrant Court at Dedworth in *Hideout*.

Darkness (1966). Independently owned (by Falcon Films) after Hammer relocated to Elstree in 1967, the studio was extensively rebuilt and hosted Ken Russell's *The Music Lovers* (1970) and John Schlesinger's *Sunday Bloody Sunday* (1971) among others, but Bray is better known to Anderson fans as the home of Brian Johnson's special effects crew on *Space:1999*.

Occupying a stage that was formerly the portrait gallery of Down Place, the Group Three Productions/Gerry Anderson Productions FX crew were resident at Bray from November 1973 through to December 1976. In the autumn of 1974, the filming of the effects for *Space:1999*'s first season coincided with the principal photography on Jim Sharman's cult SF musical *The Rocky Horror Picture Show* (1975). The following summer, when *Star Maidens* was in production at Bray, Brian Johnson and his team were shooting the effects sequences for Gerry Anderson's *The Day After Tomorrow* there. Eight years later, the studio also became the production base for Anderson Burr Pictures: *Terrahawks*, *Space Police* and *Dick Spanner* were all shot on the Bray stages.

As is often the case with film and television productions, the location of the studio determines the general area where exterior filming is to take place: usually within a five-mile radius of that

studio. **Star Maidens** was no different in this respect and the majority of location filming was staged in and around nearby Windsor, Maidenhead and Bracknell.

The series' main location, the Institute of Radio Astronomy, was actually the head office of supermarket chain MacFisheries Ltd on Park Road in Bracknell. Demolished some years ago, it has now been replaced by Avis House, the head office of Avis Europe plc, the car rental company. However, the roundabout that Rudi Schmidt negotiates on his approach to the Institute in *Escape To Paradise* (and in the closing titles of every episode) remains much the same: it is Bracknell's Met Office Roundabout on the junction of Warfield Road, Park Road, London Road, Church Road and Millennium Way. Rudi is seen joining the roundabout from the dual carriageway of Millennium Way (A329) and passing the exit for Warfield Road (A3095) before turning into Park Road.

Other major locations used in the series included the old Windsor Police Station building on St. Leonard's Road in Windsor (the police station seen in *Nemesis* and *Nightmare Cannon*), Shoppenhanger's Manor on Manor Lane in Maidenhead (Fulvia's hotel in *Kidnap* and *The Perfect Couple*) – now a conference centre in the grounds of the Holiday Inn Maidenhead/Windsor – and Broughton Castle at Broughton near Banbury in Oxfordshire (Wessex Castle in *Nemesis* and *Nightmare Cannon*). Sited some 65 miles to the north of Bray Studios, the latter was a particular exception to the five-mile-radius rule.

By contrast, one location used in the series was right next door to the studio: Oakley Court, a gothic mansion built in 1857 for Richard Hall-Saye, is the house where Sforza (Philip Stone) and Gregori (Terence Alexander) hold Fulvia captive in *Kidnap*. The mansion's gatehouse and entrance gate previously appeared as





the gateway of Lord Hazlewell's residence in **The Secret Service** (*More Haste Less Speed*) and they are seen again in the **Star Maidens** episode. Although the mansion itself does not appear in **The Secret Service**, it can be seen in various Hammer films including **The Brides Of Dracula** (1960), **The Evil Of Frankenstein** (1964), **The Plague Of The Zombies** (1966) and **The Reptile** (1966), but it is much better known for its appearance as the notorious St. Trinian's School in **The Belles Of St. Trinian's** (1954) and its sequels, and as Frankenfurter's place in **The Rocky Horror Picture Show** (1975). It also appears in **Die, Monster, Die** (1965), **Half A Sixpence** (1967), **Murder By Death** (1976) and episodes of **Strange Report**, **The New Avengers** and **The Professionals**. Extensively restored since the mid-Seventies, the mansion is now the five-star Oakley Court Hotel and can be found on Windsor Road at Water Oakley, Windsor.

A **Star Maidens** filming location that has been mis-identified in other sources is the whereabouts of Rose's flat in **Hideout**. This was Terrent Court on Dedworth Road in Dedworth, Windsor. Darvilles Supermarket, the local TV shop and the Dedworth branch of Warfield Bakery seen in the episode are close by on the junctions of Dedworth Road with Vale Road and St Andrews Avenue: the TV shop is now Thai restaurant Kerana Mu, the bakery is Take A Break and Darvilles has become a Co-op store.

The single location used more than any other in **Star Maidens** is a spot that will be very familiar to Gerry Anderson viewers: Black Park on Black Park Road in Wexham, Buckinghamshire. Comprising 520 acres of woodland, grassland and heath land with a 13 acre centrepiece lake, Black Park was originally the northern portion of nearby Langley Park and is now a public country park with a nature reserve, picnic site and a host of walks and trails. The



park's considerable use in films and television series is almost entirely due to its close proximity to Pinewood Studios, the grounds of which adjoin the park on its eastern side. It was here that the memorable car chases took place in **Goldfinger** (1963) and **Bugsy Malone** (1976), where the Kryptonian villains arrived on Earth in **Superman II** (1981), where Linda Lee learned to fly in **Supergirl** (1984) and where Hagrid made his home in three of the **Harry Potter** films (2001, 2002, 2005). Most recently, the park has been used for the opening sequences of the new James Bond film **Casino Royale** (2006).

Black Park was first seen in a Gerry Anderson production in the opening scenes of **UFO** where Peter Carlin (Peter Gorden) and his sister encounter an Alien in the woods in **Identified**. The location was also used for scenes in **Computer Affair**, **The Square Triangle** and **Reflections In The Water** but perhaps appears most memorably as part of Stone Dean Farm, the landing site of the UFO in **The Sound Of Silence**: the UFO is submerged in Black Park Lake until an assault by SHADO Mobiles flushes it out.

During production of **Space:1999**'s first season, location filming in Black Park for **The Full Circle** at the end of September 1974 was the only time that the crew ventured outside the confines of the Pinewood Studios lot. The park became the surface of the planet Retha where the crew of Eagle Six go missing. Two years later, in May 1976, the **1999** crew made a second visit to Black Park for three days of filming on **The Rules Of Luton** there. The woodland scenes in the episode are different parts of Black Park, including Black Park Lake which Koenig (Martin Landau) and Maya (Catherine Schell) cross to escape the aliens. The park was also used for filming of a bike chase for early scenes in the live-action **Thunderbirds** (2004) feature film; the sequence was cut





Left: The Space 1999 episode *The Rules Of Luton* made extensive use of Black Park (top two photos) and Knowl Hill Quarry (bottom two photos) for scenes set on planet Luton.

Opposite page: Black Park was the foremost filming location used in *Star Maidens* as seen in each of these scenes from the series – all taken from *Nemesis* apart from top left (*Escape To Paradise*) and the two at the bottom (*Nightmare Cannon*).

from the release print but brief shots from it appeared in several of the film's trailers

In *Star Maidens* Black Park Lake is the crash site of Fulvia's yacht bearing Adam and Shem to Earth in *Escape To Paradise*. The lake and other parts of the park are also seen in *Nemesis*, *Nightmare Cannon*, *The Proton Storm*, *Kidnap* and *Hideout*: the clearing where Octavia's pursuit ship *Nemesis* lands is the same clearing where Koenig and Maya first discover the skeletal remains of Luton's animal life in *The Rules Of Luton*; Adam and Shem escape from the police in a remote controlled police car driving along the park's fir-lined Peace Road, the same road where the iconic Aston Martin car chase took place in *Goldfinger*. Black Park can also be seen in episodes of *The Saint*, *The Persuaders!*, *Doctor Who*, *The New Avengers*, *The Professionals* and *Blakes 7* as well as numerous feature films – a comprehensive list of the park's credits appears on page 47.

A second *Star Maidens* location used by the *Space:1999* crew for filming on *The Rules Of Luton* was Knowl Hill Quarry at Knowl Hill to the west of Maidenhead. This site doubled as the barren, muddy surface of Medusa in *The Trial*, *What Have They Done To The Rain?* and *The End Of Time*. The following year it was used for the majority of the location filming on *The Rules Of Luton*: the crew were there for six days (Friday, May 7th, 1976 and the following five weekdays) shooting the cliff, slopes and berry bush scenes for the opening and closing sections of the episode. The quarry was later seen as the site of a trials bike race meeting in *Wild Justice*, an episode of *The Professionals*.

Knowl Hill Quarry is a clay pit on the former site of the old Star Brick Works on the A4 between Maidenhead and Reading. At the time of filming on *Star Maidens* and *Space:1999*, the site was owned by brick and tile manufacturers H.F. Warner Ltd who mined the local Reading Beds clay in the winter months to make distinctive red bricks. The quarry is now owned by Grundon Waste Management Ltd whose core business is the supply of sands and aggregates to the building trade: Knowl Hill has large deposits of sand which are dry screened to produce building sand

* * *

Sadly, the patchy broadcast policy adopted by the ITV network ensured that *Star Maidens* would never achieve the same popularity or cult status as the Anderson shows in the UK. Not seen in many areas until two years after the series was made and then often in incomplete runs with unscreened episodes used as filler material, it is unsurprising that Portman's hopes of making a second series never came to fruition. For fans there were a few items of merchandise to collect – a brisk but intelligent paperback novelisation by Ian Evans* from Corgi Books, a half-decent annual from Stafford Pemberton Publishing, a quartet of colourful 224-piece photo jigsaws from Whitman featuring scenes shot on Keith Wilson's Medusa sets, and a set of five Cindy-type dolls supposedly based on the series' characters but actually bearing no resemblance to them whatsoever – but much of it was hard to

* Ian Evans was one of a number of pseudonyms used by prolific fantasy writer Angus Wells, perhaps better known for his Jubal Cade, Breed and Hawk series of Western novels. In the early Seventies, Wells was an editor at Sphere Books where he developed an impressive roster of SF writers which included Arthur C. Clarke and Isaac Asimov. He died in a fire at his home in Nottingham earlier this year aged 63.





BLACK PARK ON SCREEN

Black Park in Wexham, Buckinghamshire has appeared in dozens of British films and television series over the last fifty years. Here are just some of them.

FILMS

Carve Her Name With Pride (1958)
 Never Take Sweets From A Stranger (1960)
 The Curse Of The Werewolf (1960)
 The Brides Of Dracula (1960)
 Taste Of Fear (1961)
 Pirates Of Blood River (1962)
 Carry On Cabby (1963)
 Goldfinger (1963)
 The Scarlet Blade (1963)
 Devils Of Darkness (1964)
 The Evil Of Frankenstein (1964)
 Kiss Of The Vampire (1964)
 The Secret Of Blood Island (1964)
 Carry On Cowboy (1965)
 Dracula Prince Of Darkness (1965)
 Carry On Don't Lose Your Head (1966)
 The Plague Of The Zombies (1966)
 Rasputin The Mad Monk (1966)
 The Spy With A Cold Nose (1966)
 Frankenstein Created Woman (1967)
 Island Of Terror (1967)
 The Charge Of The Light Brigade (1968)
 The Devil Rides Out (1968)
 Dracula Has Risen From The Grave (1968)
 Countess Dracula (1970)
 Carry On Henry (1971)
 Please Sir! (1971)
 Twins Of Evil (1971)
 Vampire Circus (1971)
 Go For A Take (1972)
 Carry On Dick (1974)
 The Bawdy Adventures Of Tom Jones (1976)
 Bugsy Malone (1976)
 Wombing Free (1977)
 Superman II (1981)

Krull (1983)
 Octopussy (1983)
 Supergirl (1983)
 The Mission (1986)
 Black Beauty (1994)
 First Knight (1996)
 Velvet Goldmine (1998)
 Eyes Wide Shut (1999)
 The World Is Not Enough (1999)
 Harry Potter And The Philosopher's Stone (2001)
 Harry Potter And The Chamber Of Secrets (2002)
 Thunderbirds (2004)
 Harry Potter And The Goblet Of Fire (2005)
 Casino Royale (2006)

TV

The Saint - Paper Chase (1966)
 The Saint - The Death Game (1966)
 Man In A Suitcase - Somebody Loses
 Somebody Wins? (1967)
 Man In A Suitcase - Essay In Evil (1967)
 Man In A Suitcase - The Man Who Stood Still (1967)
 Man In A Suitcase - Night Flight To Andorra (1967)
 UFO - Identified (1969)
 UFO - Computer Affair (1969)
 UFO - The Square Triangle (1969)
 UFO - The Sound Of Silence (1970)
 The Persuaders! - To The Death, Baby (1970)
 The Persuaders! - Five Miles To Midnight (1970)
 UFO - Reflections In The Water (1970)
 The Persuaders! - Greensleeves (1970)
 The Persuaders! - Chain Of Events (1970)

The Persuaders! - Someone Like Me (1970)
 The Persuaders! - Read And Destroy (1970)
 The Persuaders! - The Long Goodbye (1971)
 The Persuaders! - Nuisance Value (1971)
 The Persuaders! - A Home Of One's Own (1971)
 Space:1999 - The Full Circle (1974)
 Carry On Laughing - The Nine Old Cobblers (1975)
 Star Maidens - Escape To Paradise (1975)
 Star Maidens - Nemesis (1975)
 Star Maidens - Nightmare Cannon (1975)
 Star Maidens - The Proton Storm (1975)
 Star Maidens - Kidnap (1975)
 Star Maidens - Hideout (1975)
 The New Avengers - The Eagle's Nest (1976)
 Space:1999 - The Rules Of Luton (1976)
 The New Avengers - To Catch A Rat (1976)
 The New Avengers - Trap (1977)
 The New Avengers - Dead Men Are Dangerous (1977)
 The New Avengers - Angels Of Death (1977)
 Blakes 7 - The Web (1977)
 Blakes 7 - Bounty (1977)
 The Professionals - Runner (1979)
 The Professionals - Dead Reckoning (1979)
 Doctor Who - Full Circle (1980)
 Doctor Who - The Visitation (1982)
 Hart To Hart - Harts And Hounds (1983)
 Doctor Who - Battlefield (1989)
 Diana - Her True Story (1993)
 Jeeves And Wooster (1993)
 Paul Merton: The Series (1993)
 The All New Alexei Sayle Show (1993)
 Merlin (1998)
 Midsomer Murders - Beyond The Grave (1999)

kind and appeared too late to benefit from the TV screenings. Since a single repeat run in some areas, **Star Maidens** has not been seen again on British television to date. It was entirely bypassed by VHS home video and only made its debut in a British home video format in 2005 when the whole series was released on a twin-DVD set by Delta Entertainment.

Seen internationally in Australia, North America and Holland, the series seems to have fared slightly better in Germany where it appeared in the Friday evening schedules of ARD (*Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland*), Germany's public broadcaster, from April 1st, 1977. German actors Christiane Krüger (Octavia) and Christian Quadflieg (Rudi Schmidt) were the only cast members to re-dub their lines for the German version, although their character names were changed to Ossrawa and Richard Smith respectively. By virtue of a brief uncredited flashback appearance during Fulvia's lecture in *The Perfect Couple*, Quadflieg appeared in more episodes of the series than any other regular (he is absent only from *Kidnap* and *Hideout*). He went on to become one of German television's most popular actors with starring roles as Dr. Karsten Mattiesen in *Der Landarzt*, Martin Berg in *Anwalt Martin Berg - Im Auftrag der Gerechtigkeit* and Max Oldendorf in *Vater wider Willen*.

To tie in with the original German broadcasts, the series memorable theme tune by German lounge-pop legend Berry

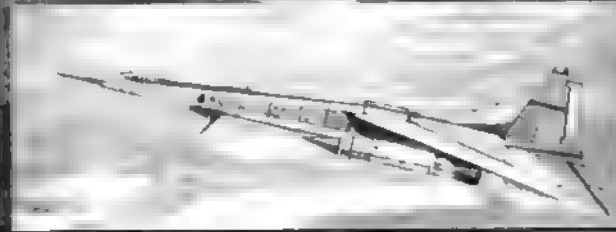
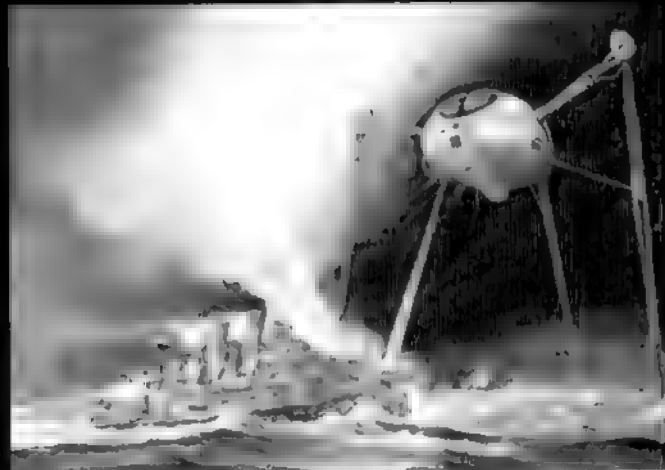
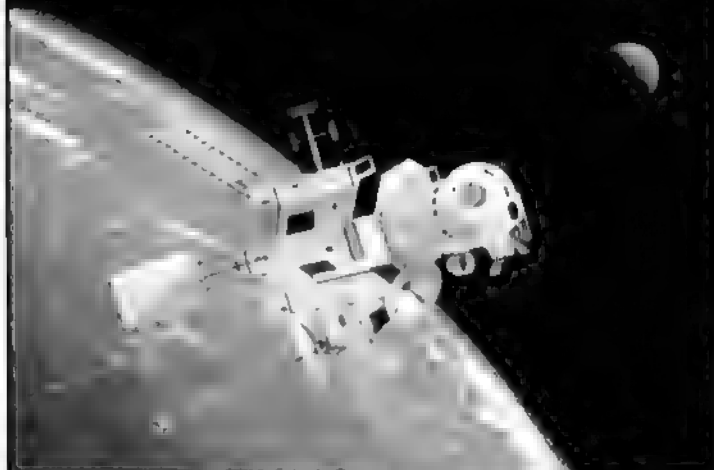
Lipman (Friedel Berlipp, credited as *Berry Lipmann*) was released on a vinyl single backed by 'I Like It', another Lipman composition which had nothing to do with **Star Maidens**. Lipman's full **Star Maidens** score was eventually released in Germany in 1999 on a fabulously funky soundtrack album from All Score Media, which included 'I Like It' and snatches of dialogue from the German version of the series. The album's release coincided with a fresh television screening and the series' home video launch there.

The appellation of 'cult television series' is one that is rather too generously slapped on pretty much any genre TV show these days, but it is a status that can genuinely be applied to **Star Maidens**: a series mostly forgotten (or never seen) by the general public but kept alive for thirty years by a small, loyal fan following. With so much in common with **Space:1999** and the other Anderson shows both in front of and behind the cameras, **Star Maidens** is a series that has much to offer the wider Anderson fanbase. Indeed, the renewed interest in the series that has followed in the wake of its English DVD release last year does seem to be proving that **Star Maidens** has all the elements in place to find favour with the Anderson audience. In light of this, it hardly seems fair to criticise anyone who might mistake **Star Maidens** for an Anderson show: it's the Gerry Anderson series that Gerry Anderson never made.

(With thanks to Nick Williams and Jaz Wiseman.)

the future was fab THE ART OF MIKE TRIM

by anthony taylor with mike trim
foreword by richard taylor



FAB NEWS 2

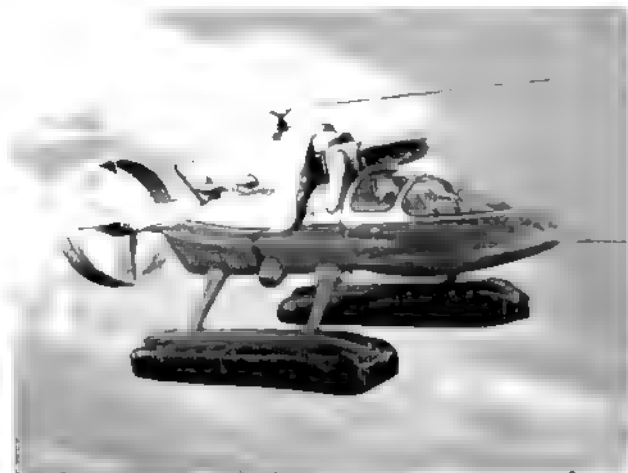
THE ART OF MIKE TRIM BOOK PUBLISHED

Independent art book publisher Hermes Press have just published *The Future Was FAB: The Art Of Mike Trim*, a lavish exploration of the work of the Century 21 model maker and designer who created some of the most iconic vehicles and structures in the Gerry Anderson universe – including the Spectrum Saucer, Car, S.I.D., SHADO Moonbase and Mac's Cottage. Written by Anthony Taylor with Mike Trim and featuring a foreword by Richard Taylor of Weta Workshop, the 144 page book (published in both paperback and limited edition hardback) provides an in-depth look at Mike's work through hundreds of full-colour and monochrome drawings, paintings, marker comps and photos across the artist's entire career.

Trained as a graphic designer in London in the early Sixties, Mike left college in 1964 and answered a newspaper advertisement for model makers at AP Films. He joined the company on the latter episodes of *Stingray* as a modelmaker and

finishing artist, but after one of his designs for a rescue vehicle for *Thunderbirds* was accepted by visual effects supervisor Derek Meddings, Mike left the model workshop to become Meddings's assistant and storyboard artist. Soon he was designing numerous guest vehicles and buildings for all of the Century 21 television series – *Captain Scarlet And The Mysterons*, *Joe 90*, *The Secret Service* and *UFO* – as well as the feature films *Thunderbirds Are Go* (1966), *Thunderbird 6* (1968), and *Doppelganger* (1969).

Although he later designed Moonbase Alpha's Nuclear Disposal Area for *Space:1999*, Mike became a freelance illustrator



in the Seventies. This led to perhaps his best known work, the cover illustration for the *Jeff Wayne's Musical Version Of War Of The Worlds* album. Mike also designed the Fighting Machine for the *War Of The Worlds* project, a vehicle which was also seen in illustrations by Geoff Taylor and Peter Goodfellow in the album book, and which was recently created in a remarkable full scale model for the touring stage show.

In *The Future Was FAB*, Mike relates many humorous and fascinating stories of his years working with Derek Meddings at Century 21 as well as his experiences as a freelance artist and how the *War Of The Worlds* album cover was designed. With chapters covering his techniques and early influences, unproduced and upcoming projects, and much more, the book presents a fitting tribute to an artist whose work has permeated the pop culture landscape for the last 40 years.

The Future Was FAB – The Art Of Mike Trim will be available from Fanderson Sales from the end of August (see the Fanderson Sales catalogue supplied with this issue of *FAB* for details). It can also be purchased online from ThunderBooks (www.startrader.co.uk), FabGear (www.fabgearusa.com) and Amazon (www.amazon.co.uk or www.amazon.com).

NEW PAPERPACK EDITION OF GERRY ANDERSON EPISODE GUIDE BOOK

- Who were the only three actors to appear in *Doppelgänger*, *UFO* and *Space:1999*?
- Which popular recording artist inspired the look of *Supercar*'s Mike Mercury?
- How many actors portrayed Captain Blue in Gerry Anderson's *New Captain Scarlet*?
- Which Anderson series scriptwriter directed the Mini chase in *The Italian Job* (1969)?
- What on Earth is 'succotash'?

These questions and thousands of others are answered in the new 2006 edition of *The Complete Gerry Anderson – The Authorised Episode Guide* which was published in paperback in June by Reynolds & Hearn. Detailing all of Gerry Anderson's productions under one cover, the book includes not only popular television series such as *Thunderbirds*, *UFO* and *Space:1999* but also Anderson's feature films and unscreened pilot episodes.

The Complete Gerry Anderson has been updated and revised especially for this new paperback edition and features over 30 pages of new material – including a complete episode guide to all 26 episodes of *New Captain Scarlet* (plus full cast and crew lists, both credited and uncredited), a fully upgraded guide to *Four Feather Falls*, *Space:1999* cast additions and Australian world premiere broadcast details, plus new photos throughout. The book also includes the complete episode guide to Anderson's Japanese animated series *FireStorm* which was added to last year's hardback edition.

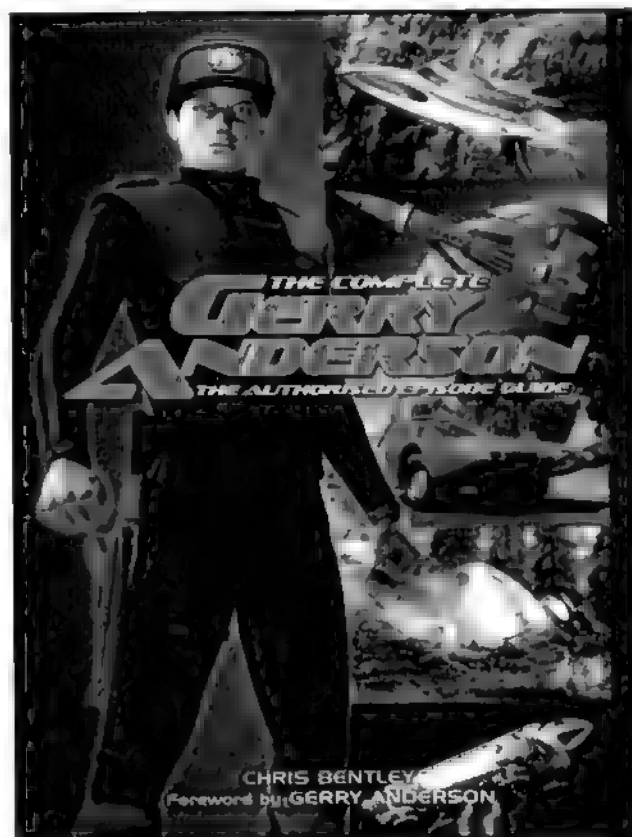
Written by Chris Bentley, author of *The Complete Book Of Thunderbirds* and *The Complete Book Of UFO*, and with a foreword by Gerry Anderson himself, the book includes story synopses, production dates, broadcast details, full cast and crew lists, script changes, missing scenes, continuity errors and miscellaneous trivia for over 600 television episodes, four feature films and five television pilot episodes. The book also features details of abandoned film and television projects, examines Anderson's contributions to other movies and television series,



Above: The Fairfield Engine Company transporter vehicle designed by Mike Trim for *Captain Scarlet And The Mysterons – Seek And Destroy*.
Opposite page (bottom): The Mysteron-controlled Spectrum Helicopter designed by Mike for *The Mysterons*, the first episode of *Captain Scarlet*.

and covers his extensive work in television commercials.

Packing literally thousands of facts about the Gerry Anderson productions into 376 pages, the 2006 edition of *The Complete Gerry Anderson – The Authorised Episode Guide* is available from all good bookshops priced at £14.99. Alternatively, it can be purchased from Fanderson Sales for just £13.50 (price includes postage and packing within the UK – see this issue's Fanderson Sales catalogue for details).





WHERE ARE THEY NOW DEPARTMENT

BARBARA BAIN (*Space:1999*'s Dr. Helena Russell) has filmed her first screen appearance in nearly three years as Elizabeth Kramer in Rex Piano's *Trapped!*, a TV movie for *here!*, America's first gay cable network. "We're thrilled to welcome a legend like Barbara Bain to the incredible cast of *Trapped!*" said *here!* Networks Founder and CEO Paul Colichman. "At *here!*, we constantly strive to offer our audience the highest quality talent and projects. Barbara's presence is an invaluable addition in our ongoing efforts to bring the *here!* audience the standard of excellence it deserves." Barbara plays the mastermind behind the kidnapping of a lesbian internet security expert and her 16-year

The eponymous fat cat meets his match in *Garfield 2* (2006).

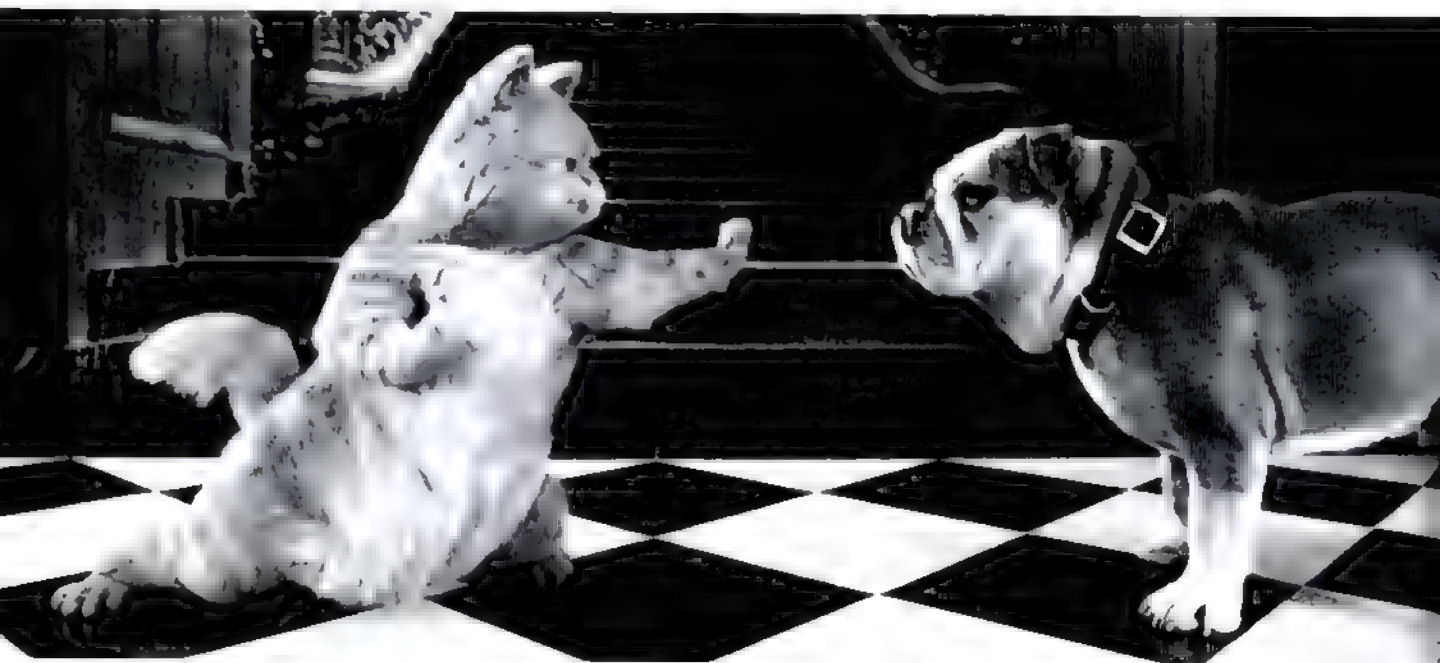
old daughter. Principal photography began in the Turks and Caicos Islands on February 22nd and the film will air on *here!* later in the year...

Space Precinct creature effects designer **NEILL GORTON** was the special makeup effects designer on *Children Of Men* (2006). Alfonso Cuarón's adaptation of the P.D. James SF novel which stars Clive Owen, Julianne Moore, Michael Caine and Charlie Hunnam. **New Captain Scarlet** crew-members **TRACEY WILSON** (storyboard artist), **KATIE GABRIEL** (art department coordinator) and **CAROL KUPISZ** (graphic designer) also worked on the film. Shot at Pinewood late last year, *Children Of Men* opens in the UK on September 22nd and in the US on September 29th. In the meantime, Neill has been designing the prosthetic effects for *Torchwood*, BBC3's adult-oriented spin-off from *Doctor Who* which stars John Barrowman and Eve Myles. The series is set to air in the UK in the autumn...

Top Supermarionation voice artist **DAVID GRAHAM** is appearing in another limited run of Justin Pearson's *Elgar – Stirring The Spirit* at the Institute of Contemporary Arts on The Mall in London from August 21st to August 25th. David plays the elderly composer Edward Elgar, living out his final days at the South Bank Nursing Home in Worcester in 1933. Elgar's music is performed live during the play by the five-piece Locrian Ensemble and includes such pieces as 'Nimrod' from the *Enigma Variations*...

PRENTIS HANCOCK (*Space:1999*'s Controller Paul Morrow) is appearing at this year's Edinburgh Festival Fringe in David Hall's *Meslier – Love, Lies, Death And Dogma*, described as 'a blasphemous new historical drama'. The play examines the life of Jean Meslier, a Catholic priest in late 17th century France who was a closet atheist, and his relationships with an orphan peasant girl, Delphine Solange, and his one close friend, Claude Buffier, a worldly, extrovert, ambitious churchman. Prentis plays Buffier with Julian Bird as Meslier and Angela Koo as Delphine. *Meslier – Love, Lies, Death And Dogma* previewed at the Jermyn Street Theatre in London on July 19th and runs at the Edinburgh Festival from 14th to 27th August at the Sweet ECA (Edinburgh College of Art) theatre (venue 186)...

New Captain Scarlet's CGI department heads have been keeping busy since last summer: Scarlet Team CG director **MARK HARRISON** was a digital artist on *The Da Vinci Code* (2006) and *Garfield 2* (2006, aka *A Tale Of Two Kitties*), while Green Team





CG director **RICHARD MORRIS** was an effects and lighting artist on *Harry Potter And The Goblet Of Fire* (2005) and senior technical director of lighting on Wolfgang Petersen's *Poselidon* (2006). *Scarlet's* head of motion capture **GRAHAM HUDSON** has been working as a motion editor down under, in New Zealand on on Peter Jackson's *King Kong* (2005) and in Australia on the forthcoming *Happy Feet* (2006). The latter is George Miller's family comedy about singing and dancing penguins voiced by Robin Williams, Hugh Jackman, Elijah Wood and Nicole Kidman (among others). *Happy Feet* opens in the US on November 17th and in the UK on December 8th...

JEFFERY KISSOON (*Space:1999's* Dr. Ben Vincent) was the mysterious butler Ahmed Ghali in *The Sittaford Mystery*, an episode of *Agatha Christie's Marple* shown on ITV on April 30th... **MARTIN LANDAU** (*Space:1999's* Commander John Koenig) made his final guest appearance on *Without A Trace* in the episode *When Darkness Falls*, shown on More4 in the UK on June 29th. Originally aired on CBS in the US on December 8th last year, the episode's touching sub-plot saw Martin as Frank, the father of lead character Jack Malone (Anthony LaPaglia), suffering from dementia and refusing treatment. Once again, Martin gave a remarkable performance in a role for which he has twice been nominated for an Emmy Award for Outstanding Guest Actor in a Drama Series (in both 2004 and 2005). Sadly, Martin's own series, the unusual crime drama *The Evidence*, has been cancelled. Co-starring with Rob Estes and Orlando Jones, Martin played Dr. Sol Goldman, forensic pathologist with the San Francisco Police Department. The series premiered on ABC on March 22nd but was dropped after only four episodes – four of the remaining nine episodes aired in June. UK viewers can look out for *The Evidence* on Sky's FX channel later in the year...

The original voice of *Captain Scarlet*, **FRANCIS MATTHEWS**, is currently touring the UK in William Douglas Home's romantic comedy *The Kingfisher*. Francis plays Sir Cecil Warburton opposite former Bond girl Honor Blackman as Evelyn Townsend, the woman he loved and lost 50 years ago. Directed by Roger Redfarn, the production will be staged at the Yvonne Arnaud theatre in Guildford from August 21st to 26th, at the Theatre Royal, Brighton from August 29th to September 2nd, the Everyman Theatre, Cheltenham from September 4th to 9th, and at the Theatre Royal Plymouth from September 11th to 16th...

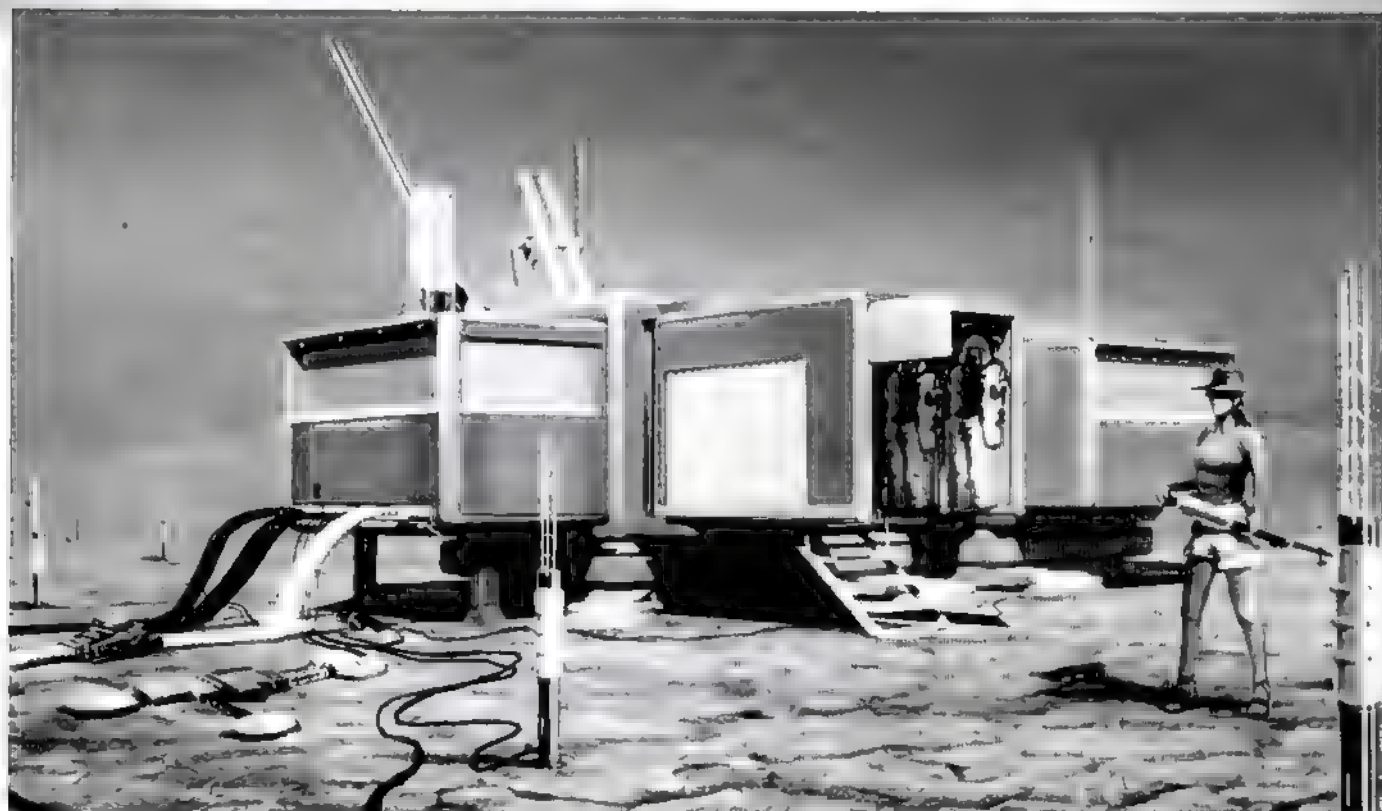
Coming soon: singing penguins in George Miller's *Happy Feet* (2006).

Space:1999 guest stars **IAN McSHANE** (*Force Of Life*), **JULIAN GLOVER** (*Alpha Child*), **RICHARD JOHNSON** (*Matter Of Life And Death*) and **JOHN STANDING** (*The Mark Of Archanon*) all appear in Woody Allen's well-received romantic comedy *Scoop* (2006). Set in London, the film stars Hugh Jackman and Scarlett Johansson and opened in the US on July 28th. A UK release date has yet to be announced at press date... *Space:1999* director **PETER MEDAK** is currently filming on location in the South of France on *The Villa Gollitsyn*, an adaptation of the novel by Piers Paul Read with Alan Rickman and Kristin Scott Thomas in the lead roles. Filming began on June 5th. Peter's episode of *Agatha Christie's Marple*, *By The Pricking Of My Thumbs*, aired in the UK on February 19th. This adaptation of Christie's Tommy and Tuppence Beresford novel shoehorned Geraldine McEwan's Miss Marple into the plot along with the series' obligatory evil lesbians...

GEORGE SEWELL (*UFO's* Colonel Alec Freeman) guested in *Needle*, an episode of the BBC's *Casualty* series, on July 22nd. George played George Barron, a war veteran believed to have died 60 years ago as a result of an act of cowardice by fellow vet Wilf Simpson, played by **GEOFFREY BAYLDON** (*Number Eight* in *Space:1999's* *One Moment Of Humanity*)... **ROY THINNES** (*Doppelgänger's* Colonel Glenn Ross) guested in *Deliverance*, an episode of the NBC series *Conviction* which aired in the US on May 5th... **CHARLES TINGWELL** (the voice of *Captain Scarlet's* Dr. Fawn) will play Harry Hinkley, the owner of a research library, in Ian James Colmer's SF thriller *Antigravity*. Colmer has been trying to get this project into production for nine years but with the production design recently completed, filming is finally set to start on February 11th, 2007. In a story involving contact with UFOs, the lead character is a University drop-out named Alec Freeman...

Just as this issue of *FAB* was going to press, we learned of the death of **PATRICK ALLEN**, the velvet-voiced actor who appeared as the traitorous SHADO operative Turner in *UFO's* *Timelash* episode. He also guested as wealthy smuggler James Leroy Mallory in *A Matter Of Life And Death*, an episode of *The Protectors*, and as International Lunar Commission Chairman Dexter in the linking scenes of the *Space:1999* compilation feature *Alien Attack* (1977). He died on July 28th, aged 79. A full obituary will appear in *FAB* 56...

CommPost



Christa Richert (by email)

Although the range of articles in the latest *FAB* was not so interesting for me personally, I still found enough good reading stuff to enjoy myself – but I'll come to that a little later. First I'd like to write a few words about the *International Concerto* CD which a lot of people have been writing about on the mailing list in the last few weeks. Of course, my favourites are all **UFO** tracks because I can see all the scenes from the episodes running up in my mind when I hear the music: the painful cries of the Siamese cat in *The Cat With Ten Lives*, or Straker and Mary's somewhat trashy kiss from *Confetti Check A-O.K.* But most of all I enjoy 'Leisure Sphere' from *Survival*, because this is the kind of music I always identify with **UFO**. It has the typical sound that makes the show so special! Oh and the 'Fanderson Fanfare' is great, too. It reminds me of all the conventions I've been to in the last few years.

But back now to *FAB 54*. The absolute highlight for me was the interview with Dominic Lavery. The first part (published in *FAB 52*) was so fascinating that I could hardly wait the rest of it. No wonder, because it is always interesting for me to learn something about how a TV show is made, how the process of designing a world with CGI functions and what kind of person you have to be to invent such imaginative images (a somewhat driven one, I guess – like most creative people, Dominic's thoughts seem to circle around the same subject over and over again). Well, the interview with Dom answered all these questions. And I must admit that I'm a great admirer of his work. I really love the concept art from the inside cover, not only because the colours are marvellous. The same I can say about what I saw on pages 12 and 21. Even the Christmas scene from *Enigma* has an awesome

Susan Todd's Hydra Laboratories test lab in the South African desert, designed by Dominic Lavery for New Captain Scarlet – *Rain Of Terror*.

touch about it, even though it is just in black and white and so small that I nearly overlooked it.

Well, there was something I really missed in *FAB 54*. *CommPost* was not to be found anywhere in the magazine and that spoiled my day a bit. I guess there was no place left for it this time, but I very much hope that the next issue will have a good filled *CommPost* section. Seriously, I really like to read what other members feel about my favourite shows or other aspects of the Gerry Anderson world. It is a great pleasure for me to learn about different viewpoints and things I never even thought of. Most of the time Fanderson members are great people with lots of humour and thought-provoking opinions. Their discussions are mainly fair, even if the positions are contrary.

Needless to say that I was sorry to read about Nick's decision to stand down from his post as Fanderson secretary. I hope that he will enjoy his new-found spare time. For the club I sincerely wish that a new secretary is found quickly who makes his job as good as Nick did.

Apologies to Christa and everyone else who were dismayed at the absence of the letters page in the last issue, but there was a simple, very good reason for it: the *FAB CommPost* didn't receive a single communication between the publication of *FAB 53* and the *FAB 54* press date! If you want to ensure that *CommPost* appears every time, you've all got to get writing and I hope that Christa's thoughtful words will encourage more of you to do so.



Susan Fleet, Hull, East Yorkshire

I have been meaning to write this letter for weeks – sorry, no excuse for the delay. Firstly, I wanted to say thank you to Chris for the excellent *A Tribute To Ed Bishop* in *FAB 53*. It made for a very interesting read and it showed just how much Ed had managed to pack into a very busy professional life. Always instantly recognisable on the radio, it does not seem possible that he is no longer going to pop up unexpectedly on various programmes. Needless to say, he is greatly missed.

Secondly, thanks for the heads up on the website about the new Freeview channel [CITV] showing *New Captain Scarlet*. At last, end titles and no awful children's presenters sending the programme up – not to mention *Space:1999* and *UFO* [on ITV4]. So this is where all the SF has been hiding! This is not bad timing on my behalf either as I have only had Freeview for a very short time. I clearly remember asking my husband, "Do we really want Freeview?" Silly question.

Love the magazine. Thanks to everyone behind it.

Peter de Angelis (by email)

I loved the special 'art' issue of *FAB* and I can't wait to see more. Dominic Lavery's concept paintings are truly awesome and I'm praying for someone (Fanderson?) to print a gorgeous coffee-

table book full of his stuff. I'd gladly pay top dollar for something like that. I know the interview wrapped up in *FAB 54* but could you find some sort of excuse to print more of the *New Scarlet* art? I get the feeling there's loads more to see if the display at the convention last year was anything to go by.

The article on the American *Supercar* and *Fireball* comics was great too and what a fantastic cover that *Supercar* art made. I think the art in the American comics was generally rubbish compared to what they did in *TV21* and the other Anderson comics but I still think it's got a sort of charm that's pretty funny. The article was a really fascinating slice of Anderson history that I didn't know anything about so full marks and a big thank you to Bob and Martin for that one.

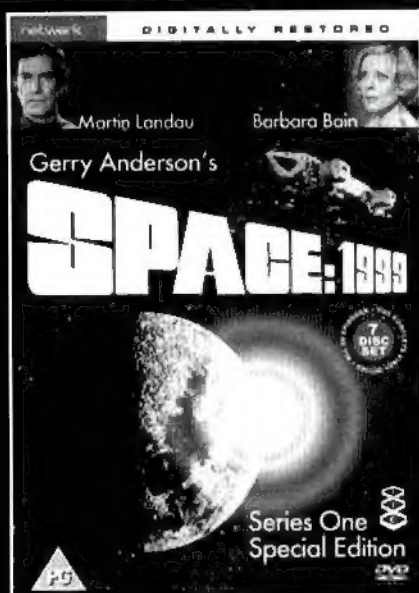
I'm always astounded by the quality of the material in *FAB* and if this is the shape of things to come you can count my vote for another 'art' issue in the future, Chris. I've been collecting comics for years and it's great to find out more about the artists themselves and how their work is put together. What about items on some of the great *TV21* artists like Frank Bellamy, Brian Lewis and Ron Embleton? Or what about John Burns who did the amazing *UFO* strips in *TV Action*, or even his namesake, John Byrne, the guy who did the American *Space:1999* comic and is now massive? The article on Ron Turner [in *FAB 44*] was brilliant even though I don't care for his style of art very much, but just seeing some of the other stuff he'd done in his career put it in a whole new light and I can appreciate it more now because of that.

I just wanted to say too that the *International Concerto* CD is fabulous and I play it all the time. What a great selection of tracks and loads of 'new' stuff too. More please!

Carl Davis (by email)

I have a large collection of *Thunderbirds*, *Captain Scarlet* and various other Gerry Anderson toys, and as my bedroom is rapidly becoming over-crowded, I wondered if anyone knows the best place for storing them in their original boxes. Some of my stuff is in the loft in plastic bags and binliners. Is this a safe place to store them? Obviously, I want all of the pieces in my collection to keep in mint condition. Do other members have any ideas?

FAB 54 was great, as usual. The *Transatlantic Fable* article was very interesting. I am eagerly awaiting *FAB 55*. Oh, and the *International Concerto* CD was amazing too.



WIN SPACE:1999 R2 DVD SET!

Courtesy of Network DVD, we have a *Space:1999* Series One Special Edition seven-disc Region 2 DVD box set to give away in this issue's competition. The set features all 24 digitally restored episodes of *Space:1999*'s first season together with a whole disc-full of extra features including audio and text commentaries and brand new featurettes produced especially for this set.

To be in with a chance of winning the box set, all you have to do is state which of the following aliens were not encountered by the Alphans in the first series of *Space:1999*:

- | | | |
|---------------------|-------------------|--------------------|
| a) Zantor of Kaldor | b) Raan of Zenno | c) Cantar of Golos |
| d) Vindrus of Sunim | e) Dione of Betha | f) Kara of Daria |
| g) Arra of Atheria | h) Zamara of Vega | i) Balor of Progon |

Send your answers on a postcard (or the reverse of a sealed envelope) along with your name, address and Fanderson membership number to:

Space:1999 Competition, Fanderson, P.O. Box 12, Bradford, West Yorks BD10 0YE, UK

The *Space:1999* DVD box set will be awarded to the first correct entry drawn at random after the closing date, Friday, September 29th, 2006.

TAYBOR'S EMPORIUM

Taybor's Emporium listings are free of charge to all Fanderson members and are accepted in good faith. Fanderson is unable to take any responsibility for resulting private trade or transactions, but any members found to be abusing the spirit of the Emporium will be expelled from the club without refund.

Members should forward Emporium listings to the CommPost address, including name, contact address and membership number. Please keep text to an absolute minimum and write clearly, preferably in type-written text or block capitals (Incorrect details may be published if submissions are illegible).

Please note: we cannot accept listings that refer to any merchandise other than Gerry Anderson-related items, or listings that advertise the re-sale of club merchandise or *FAB* back issues which are currently available on the Fanderson Sales list. We cannot print members' telephone numbers but will publish email addresses if required.

FOR SALE:

Konami SID (from *UFO*) model boxed - £15 (p&p included).

Konami Sky One (from *UFO*) model boxed - £6 (p&p included).

CONTACT:

Kevin Owen, 34 Telegraph Street, Shipston-on-Stour,
Warwickshire CV36 4DA

FOR SALE:

After completing my collections I still have complete sets or single boxes of Japanese *Thunderbirds* (Classic and Movie) Konami/Bandai/Taito/Yujin/Takara trading kits.

CONTACT (email for catalogue):

E. (Terry) Sarris (Email: sarrise@ath.forthnet.gr)

WANTED:

FAB magazines 1-16 and 30-32. Must be in as new/excellent condition.

CONTACT:

Mark Moss (Email: Moss293@aol.com)

WANTED:

Space:1999 stun gun replica (kit) painted. Can anyone help?

CONTACT:

Keith Scott, 16 Buss Craig Road, Eyemouth, Berwickshire,
Scotland TD14 5DN

WANTED:

Fireball XL5 and *Supercar* Como Confectionary sweet cigarette cards - full sets, 1960s.

CONTACT:

T.D. Moore Jr., 19 Altnaveigh Road, Newry, County Down,
N. Ireland BT35 8PY

FOR SALE:

Century 21 issues 1-15

SIG issues 3-20

Thunderbirds comic (1992/3 era) issues 1-89 (complete set - includes all free gifts, etc.)

FAB issues 1, 3-14, 16-27, 30-39, 51

Thunderbirds Are Go! comic issues 1-8 (13/5/95 - 19/8/95, I think this is a complete set)

Thunderbirds FAB Cross Sections book by Graham Bleathman

Thunderbirds: The Next Generation theatre show programme

CONTACT:

Simon Dean, 28 Morrison Park Road, West Haddon,
Northampton NN6 7BJ (Email: sddsdean@aol.com)

INTERNATIONAL CONCERTO

EXCLUSIVE NEW FREE MUSIC CD FOR FANDERSON MEMBERS

A brand new CD album is being issued free to all new and renewing Fanderson members during the 2006 membership year. With a running time of 70 minutes, *International Concerto And Other Classic Themes* presents a selection of themes and incidental cues from *Fireball XL5*, *Stingray*, *Thunderbirds*, *The Secret Service*, *Space:1999* and *Terrahawks*, plus previously unreleased material from *Captain Scarlet And The Mysterons* and *UFO*, as well as the premiere release of *Fanderson Fanfare*, a Barry Gray composition adopted by the club at the 1996 *Fanderson Gold* convention.

International Concerto And Other Classic Themes is the companion album to Fanderson's previous CD *Sleeping Astronauts And Other Space Themes*. Members whose current Fanderson membership expires with this issue of *FAB* will receive the CD if they renew their membership for another year - it will be mailed to them with *FAB* 56.

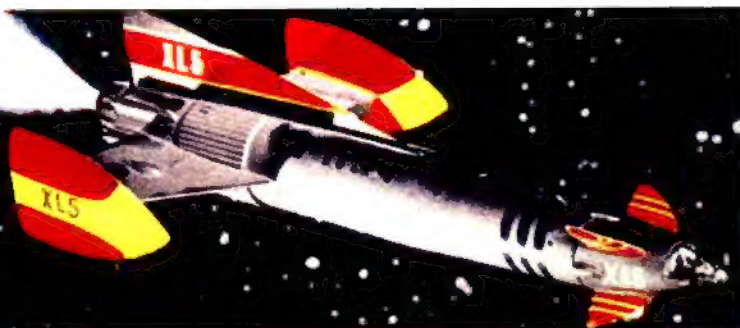
Like the *Sleeping Astronauts* CD, *International Concerto And Other Classic Themes* will not be available in any shops or from Fanderson Sales.





GERRY ANDERSON'S

FIREBALL XL5



When robot-operated research stations are mysteriously destroyed, Professor Halgood, the West's top scientist responsible for them, is suspected of involvement. XL5 is put on his tail...



MEANWHILE, IN HIS SOLO EXECUTIVE JETMASTER...



THE PLANE ALTERS COURSE...



AT LAST HALGOOD LANDS... IN THE FROZEN WASTES OF FAR NORTH SCANDINAVIA.



STEVE DOESN'T HAVE LONG TO WAIT!

